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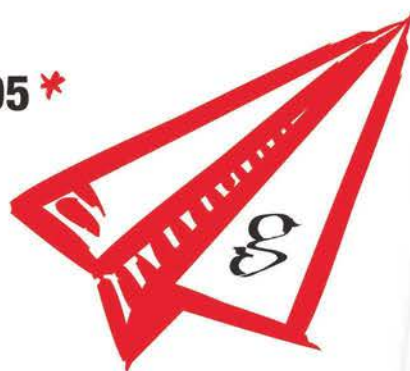
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should be sent to: *The Artist*, Circulation Dept, Caxton House, 63/65 High Street, Tenterden, Kent TN30 6BD. Tel: 01580 763673

Rates are:

UK – £32.50 (includes Northern Ireland);

EC member countries – €55;

USA – \$80 (air freight); Canada – \$92 (air freight);

All other countries £45 (air freight). Payments by credit card are

taken in sterling at £45. Foreign currency

prices include bank charges. Periodicals

postage paid at Rahway, NJ. US

subscribers only: Send address

corrections to *The Artist*, c/o Mercury

Airfreight International Ltd, 365 Blair

Road, Avenel, NJ 07001

News-trade distribution by:

Warners Group Publications plc. Tel:

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the publisher

theartist is printed by Headley Brothers

Ltd, The Invicta Press, Queens Road,

Ashford, Kent, and published every four

weeks by THE ARTISTS' PUBLISHING

COMPANY LTD

Managing Director, DR SALLY A BULGIN

Financial Director, ANDY TAPLEY

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Street, Tenterden, Kent TN30 6BD

Telephone 01580 763673 Fax 01580

765411 Advertising 01778 392048

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**THIS MONTH'S
COVER ARTIST**



Haidee-Jo Summers *Sails up in the Harbour*, oil, 28×42in (71×107cm). See pages 16–19



WELCOME from the editor

Want to comment on something you've read, or seen?

Email me at theartistletters@tapc.co.uk, or visit our website at www.painters-online.co.uk/forum

Each year we imagine that the standard of entries to *The Artist's* annual open competition, organised in association with Patchings Art Centre, couldn't possibly get any better – but it just did! This year we were overwhelmed by the number and quality of the entries from artists worldwide, to such an extent that for the first time in the history of the competition, the judges felt able to select only one work by each artist for display in the final exhibition, from the maximum of three entries allowed per entrant. Walking into the gallery at Patchings Art Centre in June and seeing the works on show for the first time, is always a highlight of the year for me, and this year it was particularly exciting to see the 70 works by 70 different artists, beautifully arranged and hung by professional artist, Patchings co-owner and one of our judges, Liz Wood.

Our colleague and co-judge, David Curtis ROI RSMA, agreed that this year's exhibition was quite remarkable and confirmed that it was 'the best we have been witness to, thus far.' He spoke to me about his test of a good work which, whilst impressing from a distant first look, must also stand up to scrutiny on closer inspection. As he says, sometimes a closer look can disappoint; however, this year he found that the majority of the works on display passed his test with flying colours. Indeed he felt that many demanded longer visual exposure to appreciate fully 'all their clever nuances, colour and tonal values, and compositional qualities.' We were certainly treated to a visual feast and all the judges offer our sincere congratulations to the immensely talented prizewinners (see pages 16-19) and artists in this year's exhibition.

As our guest judge Ken Howard OBE RA mentioned when selecting *The Artist Purchase* Prizewinner (see page 16), judges tend to select works that are full of the qualities they are drawn to personally, and in that sense sometimes prize awards can seem arbitrary. Partly for this reason it's always interesting to invite the public to vote for their favourite work (see page 19), and we look forward to publishing the People's Choice prizewinner in our December issue.

Exposure in open competition exhibitions as well as awards and prizes are invaluable to an artist, and we thank all the generous manufacturers and prize donors who support our annual competition (see page 19). As Ken also said, getting selected to exhibit work in galleries and winning prizes at the start of his professional career, gave him the encouragement and energy to carry on. Whether a seasoned exhibitor, or at the starting point of a professional career, we hope that everyone involved in this year's show has taken encouragement and derived inspiration and energy from their success. Congratulations to everyone, once again. We look forward to seeing more of your work in 2015. We had our initial planning meeting in early July and will be announcing some exciting new developments for next year's competition.

Best wishes

Sally

Sally Bulgin Editor



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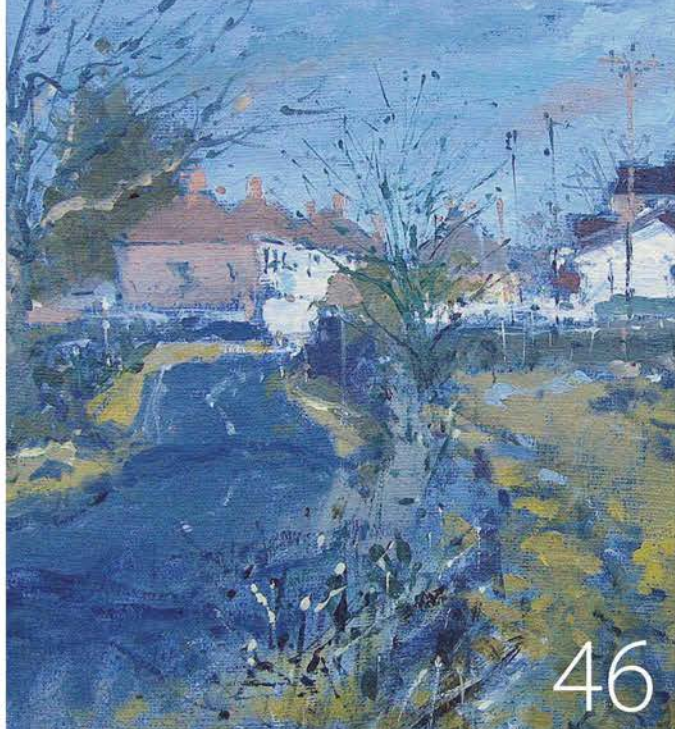
Sally Martin brings elegance, power and expression to her equine subjects, without making a preliminary drawing

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EDITORIAL CONSULTANTS



Ken Howard OBE, RA studied at Hornsey School of Art and the Royal College of Art. He is a member of the NEAC, ROI, RWS, RWA and RBA. He exhibits extensively and has won numerous awards.



Jason Bowyer NEAC, RP, PS studied at Camberwell School of Art and the Royal Academy Schools. He is the founder of the NEAC Drawing School and exhibits his work widely.



Bernard Dunstan RA studied at Byam Shaw School of Art and the Slade School. He taught at the Camberwell and Byam Shaw Schools of Art among others. He exhibits widely including in the annual exhibitions of the NEAC, of which he is a member, and RA.



David Curtis ROI, RSMA has won many awards for his en plein air and figurative paintings in both oils and watercolours. He has had several books published on his work as well as DVD films, and exhibits his work extensively.

NEXT MONTH IN *the* artist

FEATURES

MASTERCLASS

◀ **Jennifer Irvine**, *The Artist* prizewinner from the RWS Contemporary Watercolour Competition 2014, talks about her love of exuberant colour, dramatic light and her working methods in oil and gouache



IN CONVERSATION

► Pastellist **Richard Turner** discusses his choice of materials and working methods and offers advice and tips for other pastel artists or anyone considering trying the medium for the first time



PLUS

Find your own style! In the first of a new series **Mike Bernard** reflects on the development of his own style and why London scenes are so important to him

PRACTICALS

● **Crawford Adamson** analyses the structure and advises on how to draw hands from any angle in the first of a new series

● **Mary Herbert** demonstrates how to achieve realistic texture when depicting animals in pastel pencil in the second of her two-part series



ALSO

● How to achieve light, shade and movement in watercolour by **Jake Winkle**

● What's hot? **Jean Haines** sets another challenge for watercolourists

● Some do's and don'ts for painting from photographs from **Haidee-Jo Summers**

● **Peter Graham** reveals the techniques behind his latest vibrant still lifes in oils

● From sketch to finished watercolour by **David Howell**

PLUS

● **Soraya French** test reports the new Winsor & Newton watercolour sticks

● A passion for paper. **Robert Dutton** takes a closer look at some new papers from Hahnemühle

And much more! Don't miss out:

Our October issue is on sale from September 12

LETTERS TO THE EDITOR

We like to hear your news, views and comments. By email to: theartistletters@tapc.co.uk or by post to The Editor, The Artist, 63/65 High Street, Tenterden, Kent TN30 6BD

STAR LETTER

A call to arms

I would like to tell you about a competition I won recently. Run by The Royal Armouries in Leeds, the competition, called 'Inspired by Heraldry' was to design a Coat of Arms. My design was inspired by the forthcoming anniversary of the seal of the Magna Carta – I'm a member of the Pontefract Magna Carta Group, which gave me a genuine interest and I thought it would make a great subject for my design, for which I used calligraphy pens, calligraphy ink and acrylic ink. The finished piece (right) is 13½×9¼in (34×25cm).

I am an avid reader of *The Artist* magazine, a mother of six boys and a distance learning illustration student. I did not paint for about 18 years while I was bringing up my large family, but I began again about five years ago. I taught myself to be proficient in oils, pastels, inks and acrylics and took on commissions to paint portraits.

I have a good collection of *The Artist* magazines and am greatly interested in how other artists produce a piece of work, especially when it is totally different to how I would approach it. The competitions listed on the Opportunities page have always made me think I should enter an art competition but I have always been apprehensive. This is the first competition I have entered, so you can imagine how pleased I was to win!

Since I started my illustration course I have learned a great deal about the design industry in general and am attaining grades equivalent to a first degree (hopefully this will continue!) I have also gained a number of commissions and been asked to do a demonstration for a local art group.

It has been extremely difficult bringing up so many children while doing various jobs, but I am quite proud of what I have achieved and it would be wonderful if I inspired others. My Coat of Arms will be on display at The Royal Armouries Museum, Leeds, until October 5.

Emma Horsfield, by email

Emma has written a blog about her win. Go to: <http://blog.royalarmouries.org/2014/and-the-winner-is/>

This month's star letter writer will receive a Foldi Daylight Lamp, worth £59.99, courtesy of Daylight. uk.daylightcompany.com. Telephone 020 8964 1200.



Refreshing

May I echo the letter from Derek Snowdon, printed in the August 2014 issue of *The Artist*, regarding the thoroughly honest and refreshing watercolour diary by Geoff Hunt? By the sound of him, Geoff would make a first-rate teacher. Rarely would you find a 'professional' watercolourist being quite as straightforward and without pretence.

Whatever he says, his pictures are enviable!
Michael W Davies, by email

See page 66 for Geoff's latest watercolour diary notes – Ed.

Marine ply is the answer

With reference to Richard Cantrell's letter in the Summer 2014 issue, there is always a risk with plywood that the layers will separate

when damp. For this reason, I strongly suggest using marine quality plywood. In addition, if he wants vibrant colours that do not fade, this would virtually rule out watercolours as they are naturally transparent and, unless Artist quality, very likely to fade. I also think a clear, acrylic gesso, as suggested by Ian Sidaway, would tend to clog the surface, hiding the grain. Without further information as to the nature of the painting to be made I would suggest a marine ply panel, sealed with two or three coats of diluted matt acrylic medium (allow 24 hours drying time between each coat), followed by a dilute coat of acrylic Artist quality titanium white then Artist quality opaque acrylics. This should ensure the grainy texture is apparent, the surface sealed, vibrancy of colour retained and the tendency to fade limited.

Alan Taylor, France

Picture the rain

I recently took part in the Picture the Heath event as part of the Hampstead Summer Festival for which *The Artist* magazine was a co-sponsor. We had to complete the painting on the day.

On the day it was raining but, eager to start, I left the house in a slight lull in the rain at 8am. The rain got heavier after I arrived at my destination near the Vale of Health. I had found the site the day before and had been attracted by the colour of a bank of rose bay willow herb with some Scots pines above. In heavy rain, I set up my canvas and seat, opened my umbrella and started painting. My canvas got wetter and wetter – I was using water-soluble acrylic. Some rather nice brushwork describing the dark Scots pines took off in rivulets down the canvas. I mopped it off as best I could and understood a hard truth: that the canvas needed shelter more than I did and duly held the umbrella over my painting.

I persevered and eventually was rewarded with a break in the weather with little puffs of white cloud blowing over the greyness and one or two glimpses of blue sky. I had won through a few hours later with a painting I could submit. It won the Jackson's prize: a generous voucher for art materials, so all in all a successful day. Next time I will take more notice of the weather forecast as others told me they had had a lovely day in the dry, having started at 10.30am.

Christine McIlroy, by email

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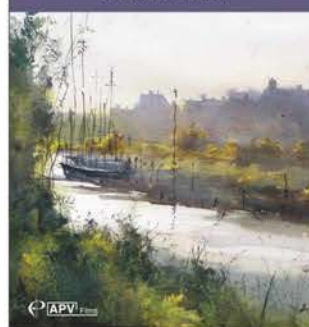
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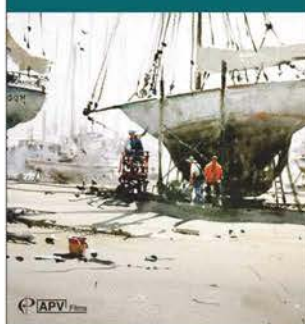
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Sandra Kendall, OCA student

THE ART WORLD

NEWS, VIEWS, INFORMATION AND SPECIAL EVENTS IN THE ART WORLD

compiled by Deborah Wanstall



▲ Eric Kennington, *The Kensingtons at Laventie*, 1915, oil on glass, 55×60in (139.5×152.5cm)

The art of remembrance

The exhibition of British First World War art at the Imperial War Museum, London, is the largest for almost 100 years. With over 120 works on display this retrospective features some iconic images. Included are paintings by Paul Nash, Percy Wyndham Lewis, CWR Nevinson, Stanley Spencer and William Orpen. It is divided into two sections: the first, Truth, focuses on artists who experienced the front line first hand. Memory examines how the war is commemorated in art. Official war artist Eric Kennington's

The Kensingtons at Laventie (above), depicts the artist and men in his unit resting *en route* to billets from the front lines during the bitterly cold first winter of the war. It was painted as a tribute to his comrades after he was invalided out of the army in 1915.

Truth and Memory: British Art of the First World War is at the Imperial War Museum London, Lambeth Road, London SE1 6HZ, until March 8, 2015. Admission is free. Telephone 020 7416 5000. www.iwm.org.uk.



▲ Anja Percival *Dusk Light III*, copperplate etching (wax crayon on aquatint), 9½×10¼in (50×66cm), edition of 50

The call for entries for the New Lights Prize will open in January. For details, see The Artist guide to open competitions and exhibitions, which will be published in our January 2015 issue.

NORTHERN LIGHTS

The charity New Lights supports contemporary artists in the north of England. Their biennial open exhibition, the New Lights Prize, offers northern artists the opportunity of exposure in some of the region's best galleries, along with mentoring for younger, emerging artists and generous cash prizes.

New Lights: Art in the North, the first exhibition outside the north, aims to complement the New Lights Prize, with work from six of the region's best-known artists – Norman Ackroyd, Mark Demstader, Emerson Mayes, Anja Percival and Simon Wright – and six of the region's rising stars: Diana Armstrong, Chloe Holt, Josie Jenkins, Myles Linley, Emma Lloyd and Genevieve Pennington.

New Lights: Art in the North is at the Mall Galleries, the Mall, London SW1 from September 15 to 20. Admission is free. Telephone 020 7930 6844; www.mallgalleries.org.uk.



◀ Gael Smallwood *Still Bright II*, watercolour, 10×7in (35.5×18cm), at Florum

Florum is an annual exhibition of over 60 works by artists who celebrate plant life. Expect a mix of botanical watercolours, mixed-media works, prints, cards and jewellery. All works will be for sale and each year a donation is made to the Kent Wildlife Trust, on whose land the exhibition is held. Florum is at the Sevenoaks Wildlife Reserve, Bradbourne Vale Road, Sevenoaks, Kent TN13 3DH from September 6 to 13. Admission and parking are free. www.florum.co.uk.

- As part of Somerset Art Weeks, **The Artist** contributor **Lucy Willis** is to hold an exhibition of paintings from recent travels to China and Europe at her printmaking and painting studio. Books, cards and prints will be for sale. Lucy's studio is at Moorland House, Riverside, Burrowbridge, Somerset TA7 0RG. Telephone 01823 698200; www.lucywillis.com. Somerset Art Weeks will take place between September 20 and October 5. Full details can be found at www.somersetartworks.org.uk.



▲ Lucy Willis *Girl with a Parasol, Lijiang*, watercolour, 9½×14¼in (24×36cm)

- An exhibition of new drawings and paintings by members of the **Leicester Sketch Club** will be at the Guildhall, Guildhall Lane, Leicester LE1 5FQ from September 20 to 27 (telephone 0116 253 2569). For more details see www.leicestersketchclub.co.uk.



▲ Maxine Dodd *Cheltenham - Start of the Race*, pen, ink and watercolour, 9½×10¼in (20×30cm)

- **Fiona Peart** and **Terry Harrison's annual four-day Open Studio event** is from September 10 to 13 at Chardwar, Victoria Street, Bourton-on-the-Water, Cotswolds GL54 2BT. This year, in a new departure, they are holding a Paint Along day, which will take place on the village green on Sunday 14. Fiona and Terry are hoping that 'upwards of 100' painters will join them for all or part of the day. Terry will be painting on the green and Jenny Keal and David Bellamy also hope to be there. You will need to take your own art materials and there will be no formal tuition, but both Fiona and Terry, and other professional artists, will be on hand to help. For more information, please visit www.fionaheart.com or www.terryharrisonart.com, or telephone 01451 820014.

- The **Pure Autumn Art Fair** will showcase contemporary fine art by emerging and established artists in London and the southeast of England. It's at the Powdermills Hotel, Powdermill Lane, Battle, Sussex TN33 0SP from September 12 to 20. www.pureartsgroup.co.uk.

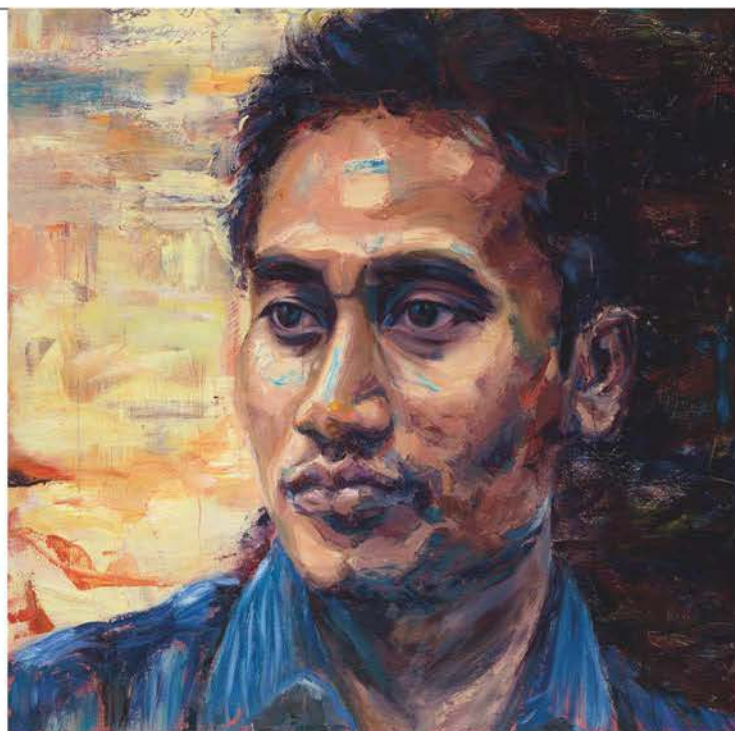
- **Harborough Artists Cluster open studio trail weekends** are September 13 and 14, and 20 and 21. Details will be available from public libraries, or see www.harboroughartists.co.uk.

THE ARTIST RECOMMENDS

FROM SLAVE LABOUR
TO SAFE HAVEN

The extraordinary stories of 18 children rescued from slave labour and slave trafficking in India are told in an exhibition to be held at Worthing Museum and Art Gallery. Portraitist Claire Phillips has been working with the Indian organisation Bachpan Bachao Andolan (Save the Childhood Movement) for the last four years, talking to the children about their experiences and encouraging them to express themselves with arts materials as part of the healing process. With these portraits Claire hopes to provoke debate about child labour and the harsh lives these children are forced to lead. She also tells how, through a gentle process of rehabilitation, the children gradually learn to reclaim their lost childhoods.

Reclaiming Childhood is at Worthing Museum and Art Gallery, Chapel Road, Worthing, West Sussex BN11 1HP from September 13 to January 24. Telephone 01903 221448. www.worthingmuseum.co.uk.



▲ Claire Phillips *Jubil*, oil on canvas, 48×48in (122×122cm). Jubil, a BBA activist, guide and translator has rescued many children from factory owners, and been badly beaten in the process

A Brush with the Broads is the realisation of a dream for organiser Linda H. Matthews of the Broad Skies Gallery in Ludham Bridge, Norfolk. For four days, from September 25 to 29, you can paint alongside other professional and amateur artists in a *plein-air* painting festival on

the Norfolk Broads. Artists who will be demonstrating their painting techniques include Haidee-Jo Summers and Mo Teeuw, and Symi Jackson of Rosemary & Co will demonstrate how their brushes are made, and will have some exclusive offers for artists. To round it all off there

will be an exhibition and sale of work, with cash and arts materials prizes. The cost for four days is £55, although day tickets are also available. For full details see: www.abrushwiththebroads.co.uk, or telephone Linda Matthews at Broad Skies Gallery, 01692 630485.

EDITOR'S GALLERY CHOICE

This month's editor's choice from our website gallery is by David Bryant, who comments:

'The title of this painting was selected by The Princess Of Wales's Royal Regiment and means "fierce tiger" in Pashtun. I was asked to paint it by the soldiers' charity and it was one of my first military paintings as my previous work had been aviation based. I primed both sides of the canvas with oil-based primer, mixing in yellow ochre and raw sienna to give a warm base. The main image was taken from reference photos of a sergeant in body armour; the background figures were taken from photos of a friend in full kit and (decommissioned) rifle in my garden. I used burnt umber and French ultramarine with a touch of cadmium orange for the warm colours and raw umber with cobalt blue for the cools. The background trees and figures were painted a little looser and with a slight loss of contrast to help create distance. This was a rewarding project that took me the best part of a year. It raised £3,500 for the military charity.'

To upload images of your own work and receive valuable feedback, go to our website

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and click on the link to the gallery. This is a free service.



▲ David Bryant *Ghossa Praang*, oil on linen canvas, 36×46in (91.5×117cm)

A focus for STILL LIFE

Diana Vowles discovers that the discipline behind **Caroline Deane's** work grew from a period when she studied in China, where she learnt the value of concentration and treasuring her painting time and materials



Caroline Deane's meditative, spiritual still lifes often explore quintessentially European subjects, yet she has a fast-growing reputation in China. Her third exhibition in that country took place this year in Beidaihe, where a contemporary art district to complement the 798 Art Zone in Beijing is currently being developed.

Caroline was teaching art at the Mary Ward Centre in London when she spotted a poster advertising a postgraduate scholarship in China. Sensing that her work lacked theory and that she needed to do something very different to give her focus, she

◀ *Spring Light*, oil on linen, 29½×31½in (75×80cm).

'I have started using much bigger brushes in recent years and for much of this painting I worked with one that was nearly the size of a masonry brush, loading it with paint – although I did use smaller brushes for the flowers. I went a bit far with the white paint but I let it dry and then gently touched in little hues. I wanted to experiment and take layering-up to the extreme at the risk of overpainting, which is an easy mistake to make with flowers. My aim was to keep those quite innocent, and some of them are.'



applied and was accepted at the Beijing Central Academy of Fine Arts in 1989.

'I found myself in the traditional Chinese painting department because I wanted to learn the science of the Chinese brush,' says Caroline. 'The rules are very rigid. You hold the brush in water then in ink for a certain amount of time, and the paper type is strictly governed by the subject you want to draw. I also learnt to treasure my materials, to concentrate on every second of painting, and to treasure my time.'

A Daoist approach to art

Daoist philosophy was part of Caroline's study in Beijing. 'The principles I learnt govern my painting,' she says. 'In the first lecture I went to, the tutor told us to imagine two teacups and then the space between

'I like to have the colour of the surface constantly leaking through the paint'

and within them, visualising the space as more important than the teacups around it. That idea of the interaction between form and space is very useful in painting. Understanding the significance of nothing, that if you say too much a painting will not work, and that sometimes the poignancy is in the silence, is always in my mind.

'Daoism is also about focusing and taking the direct route. When you start observational painting and drawing you tend to be so worried about making an object look like what you can see that

▲ *Sunflowers, Dusk, Autumn*, oil on linen, 28×26in (71×66cm).

'At a certain point in their maturation, sunflowers develop swollen, very three-dimensional centres. I had to paint these in a rush as the petals were dropping off as I did so. The colours were extraordinary, with the centres jet black and cold brown, yet including intermissions of green; there was so much to say in the colours and textures that the ordinary sunflower in the middle almost came as a relief.'

you often actually stop looking at it as you try to force your drawing to appear realistic. The danger here is that you lose the "innocent vision". Instead, you should completely immerse yourself in just pulling the reality out and putting it on the canvas, for the more you engage with that simple process and



◀ *Autumn Festival*, oil on linen, 25½×29½in (65×75cm).

'I have painted this jug over and over again – the little bumps and irregularities in it and the way it reflects the light means there is so much to talk about with the paint. I put on layers and layers of colour until I got it right, chasing the light – it's very changeable in the autumn, which is difficult. I found myself taking scoops of paint from the context and putting it into the jug and vice versa, starting an electric conversation between them. Everything was so highly influenced by the context, with the blue cloth in the background bouncing all sorts of colours into the shadows on the jug.'

BELOW LEFT

Cosmos in a French Jar, oil on linen, 30×28in (76×71cm).

'The jar held the most interest for me here. It's the same style as the one that appears in Van Gogh's sunflower paintings, although I wasn't aiming to emulate him – I was just very attracted to the fiery ochre of the top part and its contrast with the subtle earth-coloured base. I painted that with a mixture of yellows and purple, since the combination of complementary colours makes for beautiful and interesting greys and browns.'



put self-consciousness aside the more rewards will come. That way you can find yourself in a lovely flow of translating the truth of your subject to the canvas in a way that seems effortless.'

The value of the surface

Surfaces are very important to Caroline, for their texture and their colour. Her preference is for linen, with as many as six coats of size so that the brush skips easily over the surface. 'I like to have the colour of the surface constantly leaking through the paint,' she says. 'I have been very influenced by sketches made by Constable and Boudin. I find their paintings too formal, but Boudin's sketches in particular are wild and fiercely contemporary. If you look at them closely they have the same idea of this very different-coloured surface piercing through with a voice of its own.'

'I have started saving the paint on my palette for background colour. It's tempting to offload unused pigment on to the painting rather than waste it, which can be very destructive to your work. Now I collect the colours, adding more if necessary to get a mix I like. I paint cotton duck with acrylic primer and then apply my palette scrapings mixed with white. The more you mix colours the more subtle they get, and you can start your painting with a



Fleeting Light, Dusk, oil on linen, 24×26in (61×66cm).

'Although this work was thickly painted over the whole surface, the subtlety of the colours means that it is not over-emphatic. The top part of the painting flows from top left to bottom right in variations of yellow and there is another triangle below that, this time in whites. The jug and the flowers interrupt those triangles, making them less predictable.'

beautiful background colour that has come quite naturally from the leftovers on your palette.'

Mixing paint

At Byam Shaw Caroline found a tutor who changed the way she thought about paint, reducing her palette to the three primary colours in warm and cool and removing the magentas and Payne's grey she loved. 'He taught me the discipline of mixing paint, and I'm really passionate about mixing on the palette until I get the colour right. I tell my students that in oil painting it's good to start off spending more time on the palette than on the painting itself.'

'I do mix pigments on the painting sometimes, but only when I'm sure of what I'm doing. I'm especially careful when I'm using thick brushes. When you teach you start to learn things from your students, and from their mistakes; I noticed students getting into the idea of working with big brushes but mixing on the surface without concentrating and then completely losing control of the painting. My advice to students is to really focus while they are mixing and if it's wrong, don't put it on. You may waste a bit of paint, but that's better than potentially spoiling your work.'

'I think the hardest colours to mix are the mid-tones – the dark shadows are easy and so are the lights. I was inspired by Manet, who has beautiful, delicate middle shadows in his paintings, particularly his portraits.'

'When I'm painting there's still a part of me that says I must make the subject look like this or that, but there's another inner voice that tells me to stop; don't contrive it, just look and mix, get lost in that mixing of the colour then simply paint the truth.'

Layers of time

Caroline has respect for much conceptual art, but she has no wish for her own work to be underpinned by a story; her paintings are simply about light, colour, shadow and layers of paint and time. 'My aim with my paintings is just to find the poetry of the mark-making, of art in its most pure and simple form.'

TA

Caroline Deane

studied Fine Art (Painting) at Cheltenham College of Art, followed by a postgraduate course at the Byam Shaw School of Painting and Drawing. She won a scholarship to the British School in Rome and later a British Council/Chinese Government Arts Award for postgraduate research at the Beijing Central Academy of Art. She has exhibited widely in the UK, both solo and in group shows, and has had three solo exhibitions in China. Caroline teaches at Mary Ward Centre and Hampstead School of Art in London.

The Artist's Annual Open Art Competition

Congratulations to the winners of our 2014 annual art competition, organised in association with Patchings Art Centre!

With thousands of entries this year's competition was one of our biggest and the final exhibition at Patchings Art Centre the best ever. Each of the selected artists and the winners deserve praise; their works were outstanding and impressed the judges for their dazzling quality.

The Artist Purchase Prize, The Artist Exhibition and Pro Arte Awards, Haidee-Jo-Summers

Judge Ken Howard OBE RA was blown away by this work for its skilful expression of light and because, as he says, 'Paintings should make you see and very often reflections aren't seen; this work really makes you see them. It's also very well drawn. As Sickert said, any fool can paint, it's drawing that matters and this work is full of good drawing.'

Explaining the inspiration behind the painting, Haidee-Jo says: 'Last year we were staying on the island of Bréhat and I was sketchbook drawing every day. On this particular day I went across to the mainland to meet a friend, and left plenty of time to sketch in the harbour town of Paimpol while I waited. To my delight one or two of the boats

in the harbour had their sails up, and when the red sail revealed itself and the sun moved to provide a *contre jour* effect, well, I wish that kind of magic could happen more often! I hastily produced a series of watercolour and pen sketches and I knew straightaway that I would want to paint the subject in oils.

'When I was back in England I couldn't wait to get started on a studio piece. It was an ambitious project for me then, both the size and working away from the subject. I was able to still feel the excitement of the day and the larger studio painting based on small *plein air* studies has since become an important way of working for me, so this painting really marked a new stage in my development.'



◀ Haidee-Jo Summers *Sails up in the Harbour*, oil, 28×42in (71×107cm)



Royal Talens and *The Artist* Exhibition Awards

Michele del Campo

Ken Howard was impressed by this large, complex composition, and particularly by the artist's rendering of the hands. The artist explains: 'I saw some pictures of Paulina and I was impressed by her rare features, a clean face with childish, smart, dreamy-like expression and her natural bright orange hair, with pale, freckly skin and blue-green eyes. I invited her to pose for a pencil portrait with the intention of studying her features to paint her later on. The idea of painting her grew on me and this is how it came out. Thank you to Paulina for posing for me.'

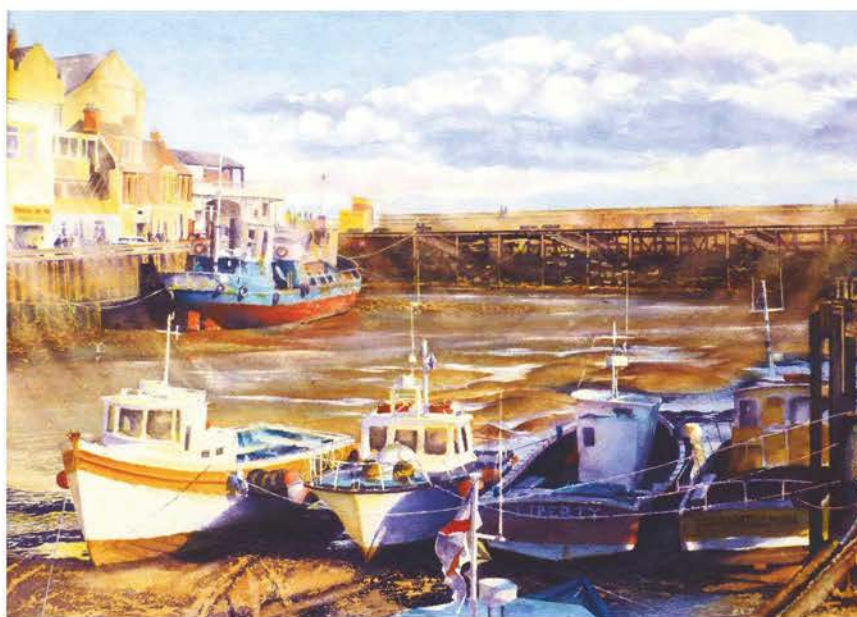
▲ Michele del Campo *Redhead*, oil, 35×51in (89×130cm)

Daler-Rowney and *The Artist* Exhibition Awards

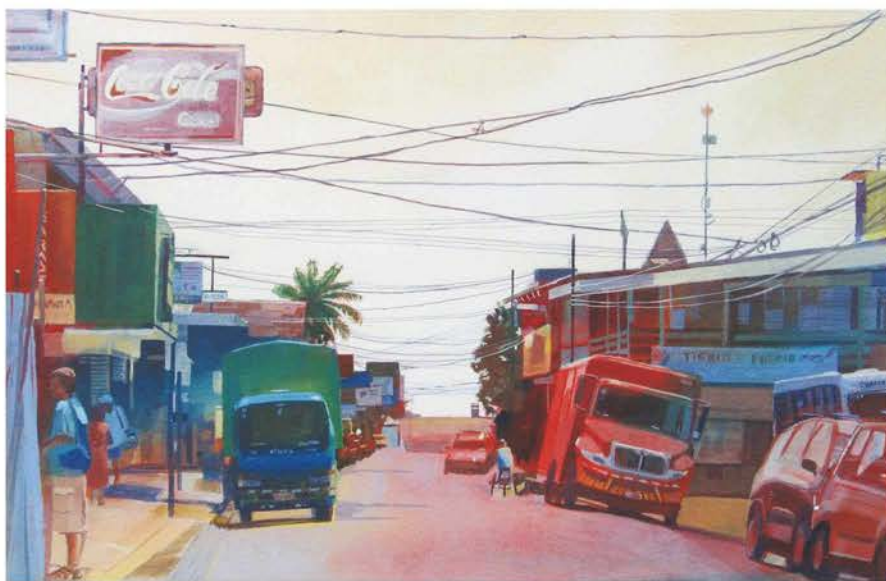
David Walshaw

Regarding the inspiration behind this work, the artist says: 'I have never lost touch with my childhood and roots in West Yorkshire, when the natural inclination at holiday time was to gravitate to the East Yorkshire coast, Scarborough, Bridlington, Filey *et al*, with their wonderful beaches, cold sea, harbours and boats. The images linger, and are renewed by annual visits.'

'The picture was created initially with traditional light washes loosely placing the main elements: sky, buildings, land and foreground. No detail. Thereafter shape and content was developed with various layers of colour 'flicked' and splashed on, interspersed with layers of masking fluid to lock in lights, marks and texture. Space, form and intensity were developed. Masking was removed and detail developed by dropping in colour, more masking where necessary, more shape and detail. Eventually emphasis, tone and depth of field were enhanced using a dishcloth, sandpaper and more paint, when needed.'



▲ David Walshaw *Just Boats, Bridlington*, watercolour, 24½×30½in (62.5×77.5cm)



Derwent and *The Artist* Exhibition Awards

Pamela Bumby

The artist loves colour and, as she says, 'after a trip to Costa Rica recently I was struck by this view of a hot and humid street, with two brightly coloured lorries juxtaposed across the deep camber of the road, and the telegraph wires zig-zagging across it. I wanted the viewer to feel the heat, and started the painting with broad strokes of thin washes of red and yellow, and blue for shadow areas, across the wet paper. When dry, I worked in thin layers of watercolour and gouache over the top, allowing the first washes to glow through, jewel-like.'

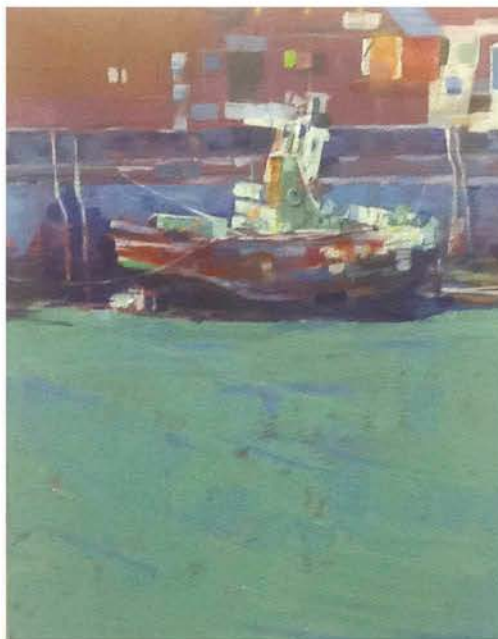
▲ Pamela Bumby *Telegraph Wires, Costa Rica*, mixed media, 19¼×27¼in (50×69cm)

St Cuthberts Mill Award

Patrick Prentice

Patrick studied at Edinburgh College of Art, and gained his Teaching Certificate at Leeds University. He has taught art in Scotland and England for 25 years. Having recently retired he joined a group of fellow artists who have studios at Harrington Mill in Long Eaton. He says: 'During the last year I have based my work on my travelling experiences, from The Cayman Islands, France and Cornwall, the latter being the subject for this work.'

'I normally paint in oils but have recently been experimenting with acrylics and have enjoyed their amazing colour range and versatility. I found this old rusting boat in a quiet neglected part of the harbour. The colour of the water against the texture of the old hull and surrounding shapes gave it a feeling of tranquillity and suggested an interesting long history.'



◀ Patrick Prentice
Padstow Harbour,
acrylic, 23½×15¼
in (60×45cm)



▲ Patrick Wilkins *Here Comes a Regular*, pencil & ink, 17¼×21¼ in (44×54cm)

Caran d'Ache/Jakar Award

Patrick Wilkins

Patrick has only just started entering art competitions and was delighted to win a prize. He explains his working procedure: 'While some advocate banishing black from the palette, I take the opposite view, I love a deep dark black! My pictures seem to me to work best with heavy contrast so with this in mind I've experimented with night-time images using spots or floods of localised light; those deep dark blacks then work as a counterbalance to the lighter values, the lightest being the white of the paper. This pub is in Whitstable in Kent. I was drawn to its dishevelled look; it's the type of drinking establishment that, for better or worse, is slowly disappearing, I felt the need to record it as it is. I was particularly pleased with how the net curtains turned out!'

GreatArt and The Artist Exhibition Awards

Kelv Holtom

Kelv trained originally as a technical illustrator but since retiring he has pursued his passion for watercolour painting with extraordinary results. This painting imbues a very ordinary subject with immense beauty as a result of the sparkling light effects and exquisite watercolour technique



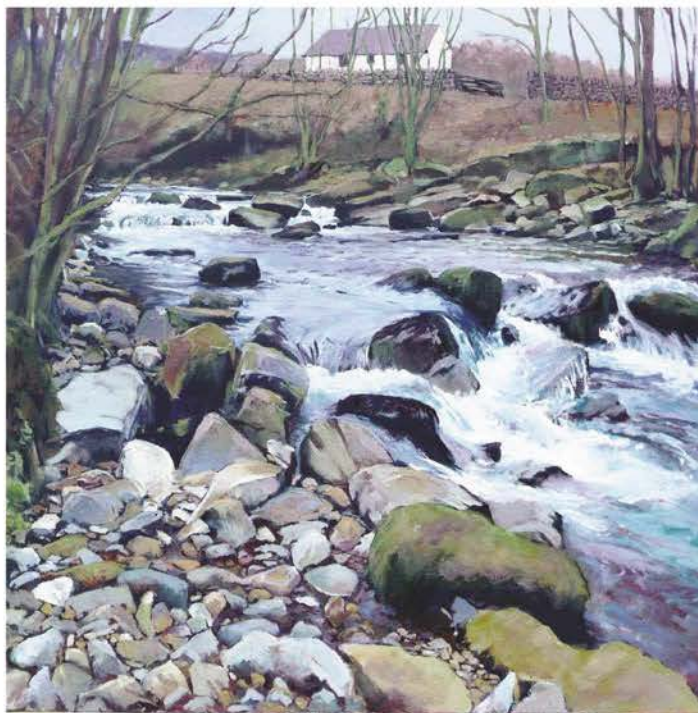
► Kelv Holtom *Green Bananas*, watercolour,
20½×31in (52×79cm)

Nature in Art Award

Helen Cassidy

Helen achieved a Diploma in Art & Design during the early 1970s but was unable to follow her artistic aspirations until the 1990s. However she did continue her passion for drawing and has numerous sketchbooks which she now uses as the basis of many of her paintings. This work is based on the beck at Caldbeck and is one of a series of acrylics following a trip to the Lake District.

Helen explains: 'I start with composition and work with charcoal to draw and block in tonal areas. It is easier to make adjustments to scale and tone at this stage than when paint has been added. Painting water is always a challenge and as much of the image is of blue water I chose to glaze the whole canvas with a quinacridone burnt orange to give it warmth and to complement the blue and make it come alive. This base colour acts as a catalyst, connecting subsequent layers of colour together to create a cohesive image. I strived to portray the flow of the water and its immense power as it rushed over the rocks, against the softer muted brown/purples of background foliage and foreground pebbles.'



▲ Helen Cassidy *At Water's Edge*, acrylic on canvas, 31½×31½in (80×80cm)



Winsor & Newton and *The Artist* Exhibition Awards

Robert Cook

Judge Ken Howard commented on the 'real 'tour de force' quality of this composition and its remarkable degree of observation and sheer detail.'

◀ Robert Cook *Brooding Oyster Catcher*, oil, 24¾×43¼in (63×110cm)

The 2014 Awards

The Artist Purchase Prize selected by guest judge Ken Howard OBE RA
Winner: Haidee-Jo Summers

The Artist Exhibition Awards: selected artists are invited to exhibit in a mixed exhibition at Patchings Art Centre in 2015 www.patchingsartcentre.co.uk
Winners: Linda Appleby, Pamela Bumby, Michele del Campo, Robert Cook, Christopher Green, Kelv Holtom, Susan Richardson, Haidee-Jo Summers, Jonathan Taylor, David Walshaw

Caran d'Ache/Jakar Awards: two prizes of £150 worth of art materials www.jakar.co.uk
Winners: Tracy-Ann Marrison, Patrick Wilkins

Daler-Rowney Awards: two Artists' Watercolour Wooden Boxes worth £225 each www.daler-rowney.com
Winners: Lea Nixon, David Walshaw

Derwent Awards: two prizes of £300 worth of art materials www.pencils.co.uk
Winners: Pamela Bumby, Susan Richardson

GreatArt Award: £250 worth of art materials from Europe's largest art materials' supplier www.greatart.co.uk
Winner: Kelv Holtom

Nature in Art Award of a week as artist-in-residence at Nature in Art in Gloucestershire www.nature-in-art.org.uk
Winner: Helen Cassidy

ProArte Award: £250 worth of brushes www.proarte.co.uk
Winner: Haidee-Jo Summers

Royal Talens Awards: three prizes of £250 worth of art materials www.talens.com
Winners: Michele del Campo, Robert Dutton, Christopher Green

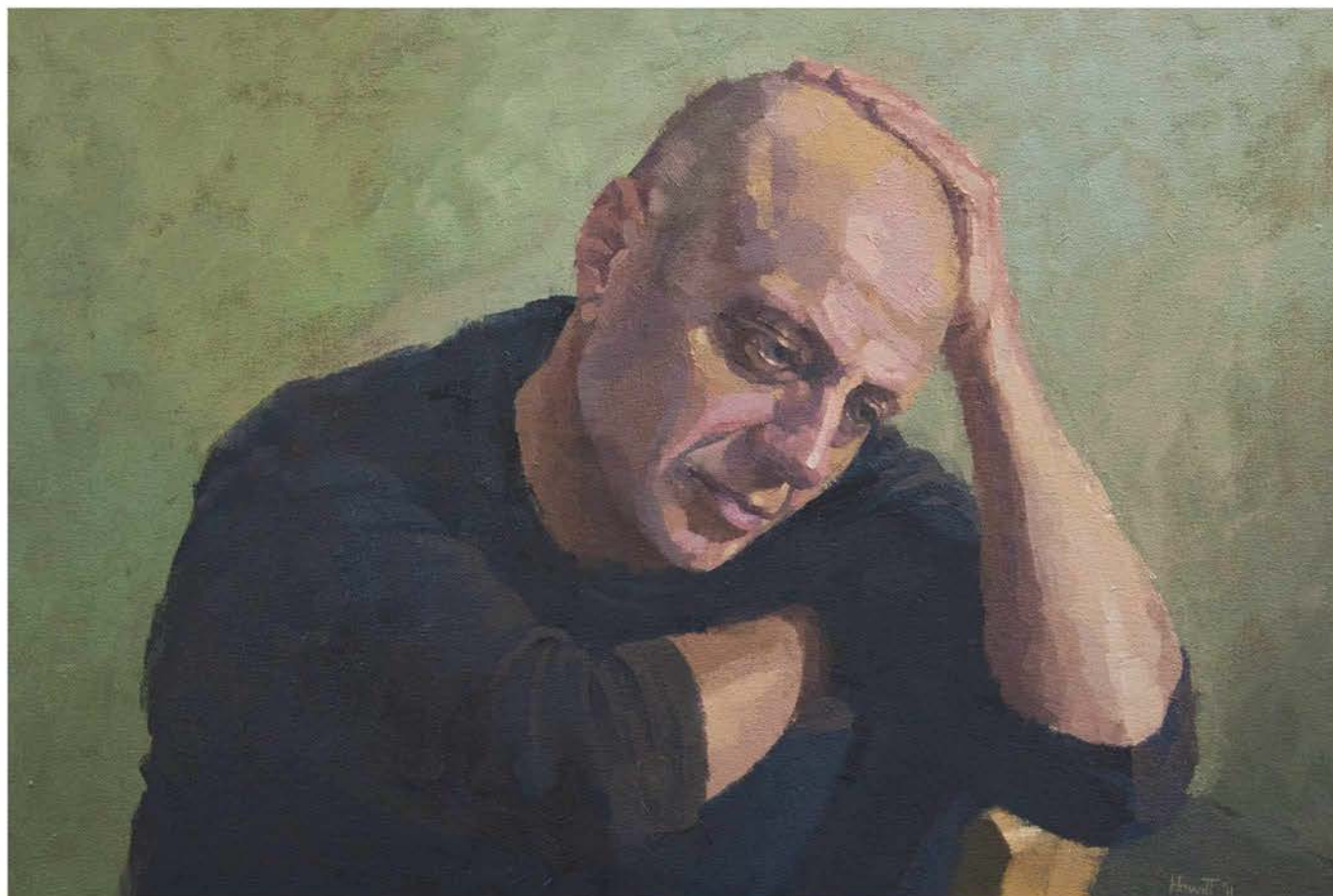
St Cuthberts Mill Awards: two prizes of £200 worth of watercolour paper www.stcuthbertsmill.com
Winners: Patrick Prentice, Jonathan Taylor

Winsor & Newton Awards: two prizes of £250 worth of art materials www.winsornewton.com
Winners: Lynda Appleby, Robert Cook

The Artist's People's Choice Award

Do you agree with the judges' decisions? Register your vote for your favourite work from our competition by visiting our website at www.painters-online.co.uk and click through the Patchings banner.

Closing date is August 31, 2014
The winner will be announced in our December issue.



Beyond pictorial representation

Stuart Howitt's oil portraits are a mixture of intense observation, keen draughtsmanship and instinctive response. Caroline Saunders discovers how he achieves a painterly yet definitive, traditional yet contemporary look

▲ *Tzvet*, oil on canvas, 19×26½in (48×67cm). 'I used my standard limited palette of colours (cremnitz white, yellow ochre, alizarin crimson and ultramarine with a careful hint of Chinese vermilion in the cheeks). I happened to catch the sitter at an unguarded moment and thought it was perfect for the painting – it's always good to be open to different ideas and be prepared to change them in an instant. I added a greenish background to emphasise the overall tranquillity of the composition.'

Stuart Howitt cuts through the silence of a life pose to reflect elements of personality and give psychological depth. He is inspired by many artists: Rembrandt, Sargent, Freud, Bacon, Jenny Saville and George Condo. 'They approach the subject of portraiture in their own unique ways. It serves as a reminder to me to keep trying different techniques. I enjoy working chiaroscuro, something I admire in the work of Caravaggio and Zurbarán.'

Charcoal sketch

Testing out the composition with a sketch, Stuart feels where the edges of the picture plane should go before committing to a larger work. He will often produce an initial drawing using Prang medium charcoal pencils on cartridge paper. The pencil marks are retained on the paper when more tone is added with Cretacolor charcoal powder. He applies the powder using a stump made from tightly wrapped newspaper and blends it with his



Stuart Howitt



fingers. In the early stages of the work the charcoal powder might be mixed with water and painted onto the paper. Stuart uses Jakar soft compressed charcoal for the shadows and soft and powdery vine charcoal as and when needed. 'Putty erasers can be moulded to different shapes and used to great effect. Occasionally I use Winsor & Newton Indian ink to give me a greater depth to the darkest areas.' To protect the drawing Stuart uses Winsor & Newton fixative.

Likeness

To start a painting Stuart draws the image in raw umber thinned with white spirit so that it dries quickly. Everything is carefully measured using an old straight-handled paintbrush; he usually works out the placement of the head and then the rough proportions of the face. 'I try to avoid painting people smiling because there's a very fine line between a smile and a grimace. Once you have the likeness, which is essentially about getting the

▲ *Natalia*, oil on canvas, 20×16in (51×40½cm).

'I had to balance the bright pink jumper and unnatural hair colours – the sitter's dyed platinum blonde hair threw up the challenge of blues and yellows working side-by-side in a place you least expect to see them. The pink jumper was so strong that it projected a touch of pink into the shadow on her chin. It also influenced the colour of the shadows on her neck with its contrasting colour of green. It was beautiful to really observe the dynamics of colour interaction that were going on.'

proportions right, you can work on the subtleties that make the painting personal and expressive – over the course of a few sittings the model relaxes.'

Paying close attention to the colour temperature in the shadows he lays down areas of broad colour. 'I work across the canvas making sure that the colour relationships are working together.' The process is rather labour intensive; a head-and-shoulders portrait might take eight days to complete. 'To get some distance on a painting I look through a pair of binoculars the wrong way around. It really helps to pull the image together and prevents me from getting caught up in the details.'

When working on a small piece Stuart uses a wooden panel, preferably oak prepared with three coats of acrylic gesso. If the painting is larger he stretches his own canvas. 'I like to use a heavy 12oz natural cotton duck canvas primed with three coats of acrylic gesso. Rather than fit the image to an arbitrary sized canvas I precisely place it with a specific distance to the edge of the painting.'

Palette colours

'I use a very limited palette of oil colours and various makes of paint. I am currently using Winsor & Newton cremnitz white, which I decant from the tin into a tube to prevent it from drying out. This particular white is great for mixing as it retains the clarity of colour and doesn't make the colours chalky as titanium white has a tendency to do.'

Winsor & Newton yellow ochre provides a warm base for his mixes. For the other primary colours he favours Old Holland alizarin crimson and Old Holland ultramarine. 'They are beautifully crafted paints with an incredible colour content and consistency.' Occasionally he adds vermilion. 'I prefer the Chinese vermilion to French as it's a warmer colour. It is great to use in Caucasian cheeks as it beautifully replicates the areas of blood just under the skin.' Black tends to be mixed from the main primary colours but when a bit more depth is needed he mixes Old Holland's ivory black very sparingly with other colours. Lastly he uses Winsor & Newton cadmium red and cadmium yellow. 'I will occasionally use these to lift a colour without affecting the tonality of the mix. I'm a firm believer in using the best quality materials because it pays dividends in the long term.'



Mosaic

Stuart has only just started using painting mediums such as Spectrum Spectraflow. It allows larger areas to be covered and the faster drying times enable him to work over the top the next day. 'Although I was taught to work fat-over-lean, meaning you start off using thinner paints and add more oil as successive layers build up, I use paint straight from the tube and I've never experienced any problems.'

'To create the mosaic effect I solely use flat hog-hair brushes. Da Vinci Maestro 2 brushes work particularly well.' Stuart treats his brushes with care so they keep a lovely edge. He washes them exclusively in olive oil soap and carefully reshapes the edges after cleaning.

If there are gloss and matt areas on the surface after the painting has dried, Stuart applies Winsor & Newton oil painting medium to give an even, low gloss finish. This helps enrich the colours. Applied with a cotton cloth he simply wipes some medium

▲ *James*, oil on canvas, 19¼×15¼in (50×40cm).

'It can be very difficult painting people whom you know very well because you have a very biased view of them. Also they are often your harshest critics. I merely aimed to get an accurate mimetic representation of James but as is often the case other elements manifest from a subconscious level. I happened to be exhibiting this painting when a lady came up to me and said that the sitter in this portrait looked very kind and indeed she was correct.'

uniformly over the whole picture.

'I usually live with a painting for at least a week after completion and view it critically just to make sure that there isn't anything I've overlooked. I'm always very humbled when someone parts with their hard-earned money for my work. The main advice I could give to practising artists is to have the courage of your convictions and keep going, even when the going is tough. I once read that the best painters aren't necessarily the most skilled but the ones with the greatest perseverance.' **TA**

Too much time alone in the studio can depress your mood and you can lose all sense of perspective.

Hopefully the following pointers will help you to avoid some of the potential pitfalls and help to keep you motivated.

Positive attitude: I believe that all aspects of my work are on an upward trajectory, that we direct our own future and it all starts with our thoughts, so I try to cut out unhelpful ones. I make sure that at least once a week I am out in the real world, either painting *en plein air*, teaching, meeting new art societies or attending private views.

Make a commitment: keep regular working hours, whether you paint full time or have to work around another job. You don't want to be waiting for inspiration to strike – put a date and time in your diary and keep it, as with any other appointment. When Ken Howard is working in the studio he has a model turn up at 7.30am. No time for lingering over your morning coffee there, it's straight down to the business at hand.

Remove distractions: aim to have a dedicated workspace and turn a blind eye to housework. Internet and social media are useful tools for connecting with others but can be huge time wasters – it's what I call the 'fear of missing out' syndrome. I won't look at Facebook or answer my phone during working hours, and I check my emails twice a day. If you have social media apps on your device I suggest you turn off all notifications. That way you won't be distracted every time a message comes through.

Be open to new opportunities: you never know where they'll lead. If you're in the early stages of your career or stuck in a rut, try lots of avenues to make sure you and your work are seen. If you exhibit, you may barely cover your costs, but one person you hand a business card to could contact you for a commission. Perhaps a reporter from the local newspaper will want to do a follow-up feature.

Procrastination through fear: a little nervousness before an event is a sign that you take your work seriously and want to do your best. I implore you, though, don't let nerves prevent you from doing that thing. Painting in public spaces, demonstrating your skills in front of an audience, or whatever it is that terrifies you, I promise it becomes easier the more you do it, until you'll get to a point where you won't worry about doing it at all.

Competitions and open exhibitions: if you don't enter, you definitely won't win. What have you got to lose? Online entry has made it even easier and more affordable to enter competitions, such as *The Artist/Patchings Open Art Competition*, the Federation of British

Staying motivated

Being an artist can seem a lonely business.

Occasionally you may lose direction or come to a standstill, or feel as though you've taken one step forwards and then two steps backwards. **Haidee-Jo Summers** shares some of her ideas for keeping the momentum going

Artists' open exhibitions at the Mall Galleries and even the Royal Academy's Summer Exhibition. Look for open exhibitions listed in *The Artist* magazine and on the *Painters-Online* website. It's best to see the show first in order to get a feel for whether your work will fit in. Most of us don't have unlimited funds so we do have to be selective about which competitions we earmark.

Find out who you are: what inspires you and what are your core beliefs? Don't compare yourself unfavourably to others – this is a fast track to negativity and self doubt and it's so unnecessary. We are all unique. Find your path, follow your own vision and be the best that you can be.

Accept the ups and downs: set yourself small achievable goals and keep learning new skills. Keep a sketchbook of visual references to feed your imagination. Every now and then remind yourself how far you've come.

Turn a negative into a positive: Acknowledge that rejection will happen and develop a thicker skin: don't take rejection or disappointing sales personally, and don't let it knock you back. Let the rejection spur you on to produce better work ready for next year and try again. This is a test of your stamina, determination and strength of character. Turn the situation to your



Getting away on group trips to paint is the best refresher I know. On this trip to Staithes I was fortunate to be working with members of the Royal Society of Marine Artists

Photo courtesy of Al Milnes.

advantage and keep on going.

I hope I've offered you some words of encouragement. Remember what they say about all work and no play...factor breaks into your day to stay refreshed and alert. Walking the dog a couple of times a day is ideal for me. Not only does the gentle exercise and fresh air have a positive effect on my psyche but my unconscious mind continues working away on issues. When I get back from the walk I always have a clear idea of what my next tasks should be in my working day. Plan both long- and short-term goals and break them down into small achievable next steps to take, and find friends who will support you in your endeavours. **TA**

www.haideejo.com
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TP1409

Complementary statements

Paul Talbot-Greaves explains the function of complementary colours and demonstrates how to use them to create visual excitement in your painting

One thing that always fascinates me is how three basic colours can be intermixed to generate 12 colours, six of which are variants or tertiary colours, and all of which sit neatly interconnected in a continuum known as the colour wheel. What is even more intriguing is how each of those colours has a contrast or an opposite, known as a complementary colour.

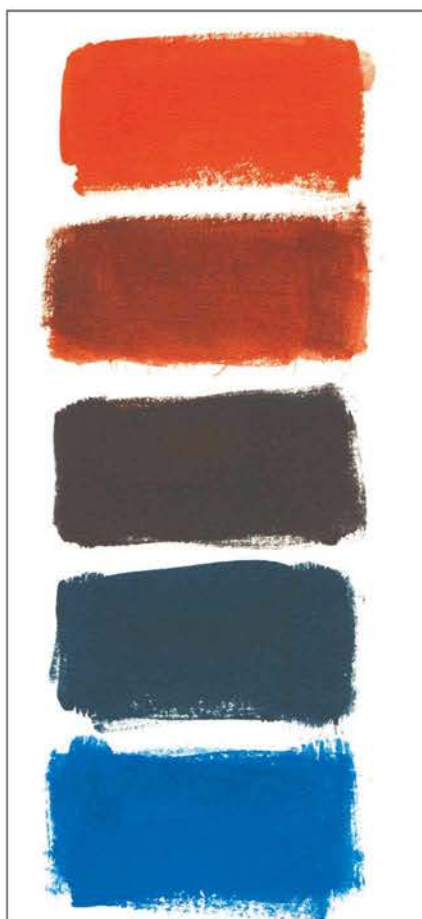
In the world of paint, these opposites have two functions. When mixed together they cancel each other out or, to look at it another way, they create grey. This isn't really the type of grey that we may expect, such as a battleship grey, but a grey or neutral colour directly related to the key colour. These greys can vary from dark black-like colours to lighter brown hues. The other function is to use complementary colours visually in a painting, whether side by side or as part of a colour scheme, to generate visual interest. Curiously these opposites create visual excitement when used adjacent to each other.

Near complementaries

When colours are mixed that aren't quite opposite each other, a semi-neutral is created. These semi-neutrals often contain more colour than a grey, due to the fact that they don't quite cancel each other out. Near complementaries have a beautiful quality to them and can be used to depict the subtle colours seen in the shadows on a sunny day or for the majority of general colours seen on a dull day.

Complements to create shades

By far the most practical use for using complementary colours is in creating shades. Shadows and shades are areas devoid of light and here the saturation



Here the opposite colours of cadmium red and cerulean blue span the spectrum of greys as they cancel each other out. Cadmium red is seen at the top and this is neutralised slightly with a touch of cerulean blue in the second segment – notice how the colour is still biased towards red. This is an important consideration when generating shadows. In the third segment both colours are neutralising each other strongly towards grey before the blue begins to dominate in the fourth segment, and finally reaching the opposite side of the spectrum at cerulean blue in the bottom segment

of the colour decreases according to the light levels. You can practise creating shades by mixing a colour that would represent your chosen key colour with a small amount of its opposite to alter its properties slightly towards grey. Keep adding more of this opposite or complementary colour for a further three values until you reach a colour that is as neutral and as strong as you can mix. Notice how the key colour diminishes throughout the mixes. Shades generally contain an element of the key colour so the middle three values work well (left). However, it is rare to see a shadow that is entirely pure grey or near-black. Elements within a shadow may be as dark as black but the main body should ideally contain some of the key colour – this is incredibly important for making your shadows look natural. To expand the look of your shadows further, add elements of warm or cool to the complementary mix. These temperature additions can be added as a later glaze or mixed lightly into the grey on the painting surface. Create the grey using complementary colours but, with the key colour dominating, paint it onto the surface then immediately brush into it some cool or warm paint to change how the shadow looks. Alternatively allow the grey to dry and paint over some thin warm or cool colour. These methods will increase the levels of colour in your work and make your shades visually exciting.

You can create shades using tube greys too but they don't all work and even those that do will limit the amount of colour you involve in your painting. Tube greys can be seen as a shortcut to the complementary mix. Instead of locating an opposite you substitute it with tube grey. Some greys work better than others but black should be avoided for main mixes, for example the main body of a shadow. ▶

COMPLEMENTARY COLOURS

DEMONSTRATION: *Path Across the Moor*



Photograph of the path across the moor

Black can be used, however, to mix incredibly strong dark values that may be present in a scene or, better still, used as a colour itself. I sometimes use black for really dark details and I find this has an intensity that I struggle to mix using other colours.

Complementaries on the painting surface

Complementary colours can be used independently on the painting surface to generate visual interest, as they tend to dance about in your vision as the eye tries to assimilate grey. Some complementary colours can be found adjacent in nature such as where red berries are seen next to green holly or where the orange of winter grasses are seen against a blue sky.

Complementary colours don't have to be bright, they can be of a semi-neutral hue, too. The combination of complementary colours can be introduced into a painting to create a vibrant attraction to a focus, such as a couple of figures dressed in opposite colours or the colours of vehicles and so on.

Complementary colour schemes

Using a colour scheme throughout a painting can be really interesting. There are many variants of colour schemes including complementary schemes where only two or three colours are

used. A simple complementary scheme is where a dominant colour is chosen and its opposite is used to contrast and make the greys in the scene. A complementary triad uses three colours, two of which are opposite and the third mid-way between them on the colour wheel, forming a triangle. An example of this would be to use red, green and yellow-orange. Make one colour dominant and use one or both of the other colours to neutralise and contrast. Finally, the split complementary scheme uses a dominant colour along with the two colours either side of its opposite. An example of this could be violet, yellow-green and yellow-orange.



▲ STAGE ONE

I worked on top of an old watercolour, which was originally painted on a piece of 200lb (425gsm) Bockingford Not paper. I wanted to maintain a strong key colour of orange to complement the blues in the picture, so I freely washed an undertone of cadmium red light and cadmium yellow light over the remnants of the old scene



◀ STAGE TWO

Next I used a strong mixture of phthalo blue, dioxazine purple and burnt sienna to roughly mark in the dark elements of the picture. I used a size 8 short bright, allowing lots of freedom in the brushstrokes

Using a complementary underpainting

In acrylic painting the colours are sufficiently opaque to cover a coloured ground and this can be a really interesting concept when using complementary colours. As with colour schemes, decide on your dominant colour and use its opposite to create a coloured ground on which to paint. As you work the painting, aim to leave flecks of the under-colour to show right throughout the work. It is also possible to brush the dominant colour thinly or diluted in places so that the complementary colour glows through from the background.

TA



▲ STAGE THREE

Continuing with a spontaneous approach I intermixed on the paper the warm moorland colours of burnt sienna, cadmium red light and cadmium yellow light. In the distance I used a size 4 short bright brush to suggest the hills then added the sky with a touch of phthalo blue mixed into titanium white. Notice how bits of the orange under colour are showing through. These are purely incidental and are rather characteristic of working quickly and spontaneously



▲ STAGE FOUR

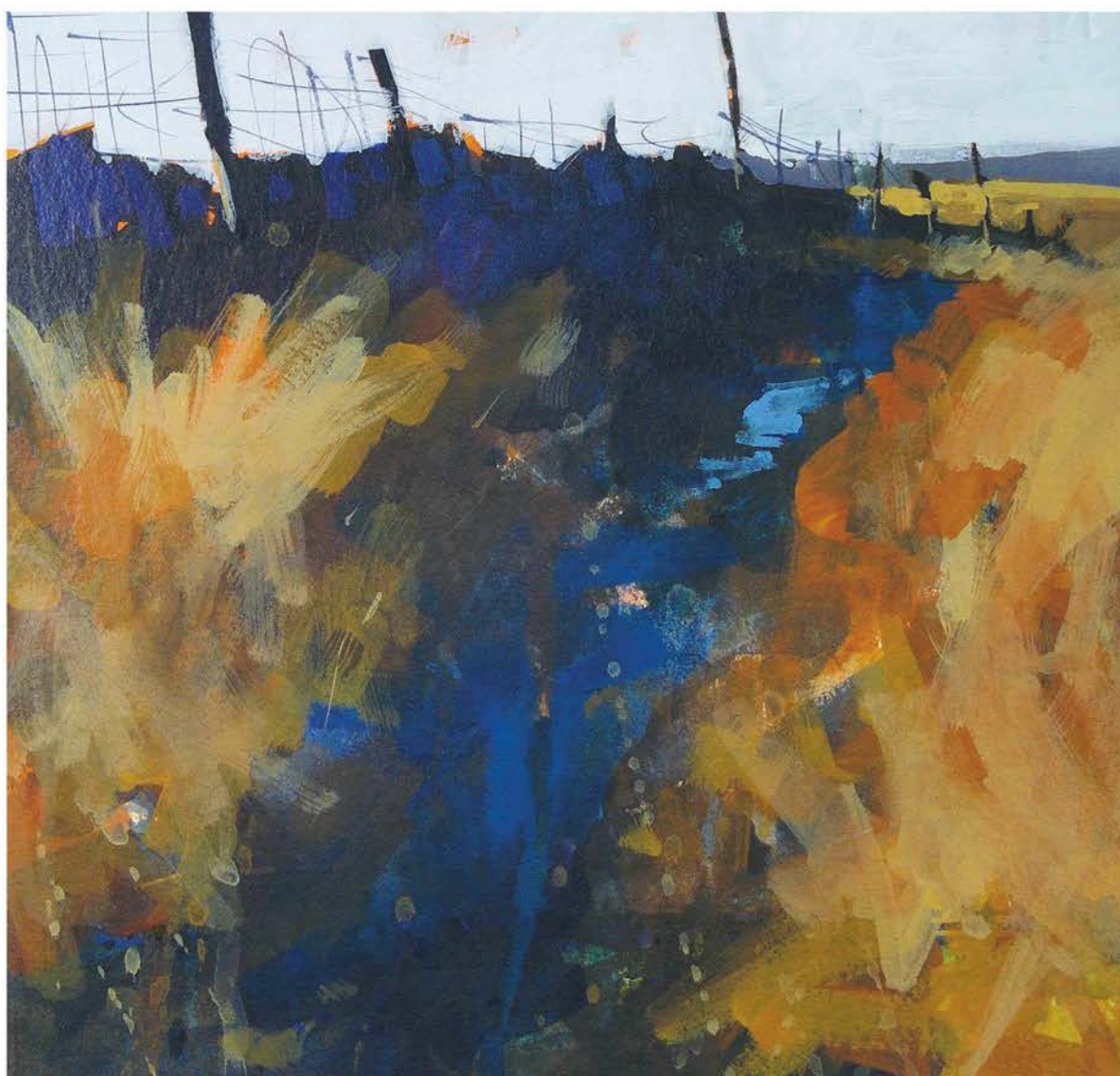
When the paint was dry I continued enriching the colours and refining shapes slightly. I used phthalo blue and cerulean blue in the path to complement the surrounding orange

'Notice how bits of the orange under colour are showing through'

► FINISHED PAINTING

Path Across the Moor, acrylic on paper 7½×7½in (19×19cm).

Finally I worked up the foreground shapes using yellow oxide on its own at first, then mixed with white for the highlights. I enhanced the reflections of the blue by adding a small section of cerulean blue mixed with titanium white



The line between drawing and painting



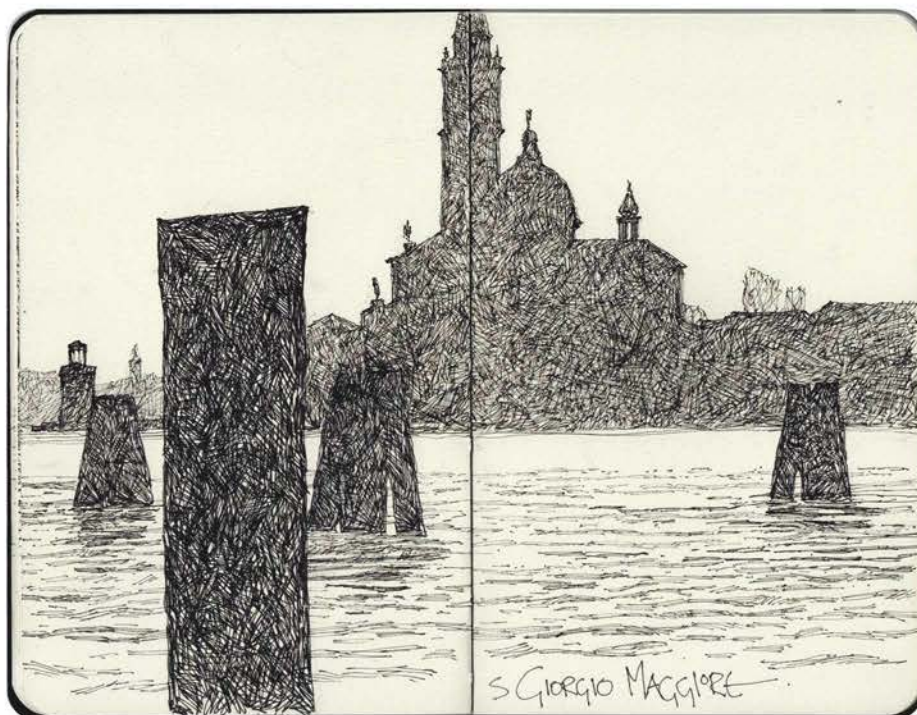
Ian Sidaway was eager to try Derwent's new Graphik Line Maker and Line Painter pens, and found them a very useful addition to his arsenal of mark-making tools

There are many fibre- and nylon-tipped pens available, as a cursory search will bear out, and these pens are either solvent based or solvent free. The pigment in solvent-free pens can usually be diluted with water, which means that marks can be softened and lightened using water; this can add another dimension to the work and makes these pens quite adaptable. Essentially, these liner pens are tools for making linear marks, the size of the mark being restricted by the size of the nib. If, like me, you draw with this type of pen you'll find it difficult not to try out a new brand when you come across one.

Nib sizes and colours

Derwent, who are well known for their coloured pencils, graphite and charcoal have, in something of a departure from 'dry' drawing tools, released two types of liner pen. The first of these is the Line Maker, which has water-based pigment, is solvent free, permanent, quick drying and available in three colours. The black is available in six nib sizes: 0.05; 0.1; 0.2; 0.3; 0.5; and 0.8. Sepia and graphite, which is a lovely warm grey, are available in nib sizes in 0.1; 0.3; and 0.5.

The other pen is the Line Painter, which also contains permanent water-based, solvent-free pigment ink or paint and has a 0.5mm nib. It is available in 20 colours, including a



▲ Venice Sketch 1, Derwent Graphik Line Maker pens in a Moleskine sketchbook, 5½×7in (14×18cm).

For this drawing of San Giorgio Maggiore in Venice I used the 0.05 and the 0.2 black Line Maker pens. With just these two different nib sizes I was able to suggest the aerial perspective needed to represent this view across the lagoon in the early morning mist. The ink flowed freely and smoothly with no interruptions no matter how fast I scribbled

► *Bowl of Lemons*, Derwent Graphik Line Painter pens on watercolour board, 8×11½in (20×30cm).

Here I used a number of pens to build up hatched and crosshatched areas of colour that mixed optically. The ink is relatively opaque and, when dry, colours can be built up layer on layer with no bleed through, which allows a full spectrum of mixes to be achieved



range of greys, black and silver. They can be purchased as individual pens in sets of five colours or in a box containing all 20 colours. Derwent also market a free-flowing water brush with a water reservoir that is ideal for carrying in the pocket along with the markers. Two drawing books containing bleed-proof marker paper that feature a range of printed patterns to inspire your creativity accompany the range. They are available in two sizes, 5½in (14cm) square and 8in (20cm) square, and both contain 80 pages.

The range of paint colours is relatively basic, with names like Brick Road for yellow, Envy for green, and Clockwork for orange...get it? Yet despite these fun names, these colours are capable of quite sophisticated results.

Pens such as these are often thought to be of use only to designers or those making decorative patterns but Derwent's Graphik pens are aimed at

all artists of all ages and, with a little thought and practice, complex realistic images are achievable. Also they make an ideal clean and compact addition to the travelling artist's arsenal of materials, which out of practicality needs to be compact and limited.

Line and wash

The black Line Maker pens worked as well as any liner pen I have used, with the five nib sizes useful in giving variety and depth to your drawing. The same is true of the sepia and graphite pens. Time will tell how well the nib stands up – I have previously found that finer nibs wear down long before the ink gives out.

The coloured pens need to be pumped to break a seal so that the paint can flow to the nib in order to use them – you do this by pressing the nib once for two seconds against your support, then waiting for the ink to flow. You can also use this technique when drawing to make a blob of ink that can then be distributed or diluted with

brush and water, but the paint can only be diluted while it is still wet. If you are using line and wash techniques you will need to work quite fast as the ink is dry in less than a minute. However, it is possible to manipulate the paint for a longer period of time if you use the watercolour technique of wetting the support first and then working onto the wet surface. Try using combinations of coloured line and wash techniques with purely linear monochrome drawing techniques.

I recently took these pens on a trip; they are easily carried in the pocket and the ones I received showed no signs of leaking. The markers showed no signs of bleeding through on the medium weight paper I used to make the drawings.

I think Derwent's Graphik pens are a useful addition to the marker pen market and I can see them attracting a following of dedicated users. It will be interesting to see if Derwent introduce more colours or other similar materials in the future. Do give them a try. TA

▼ *Venice Sketch*, Derwent Graphik pens in a Moleskine sketchbook, 3½×11in (9×28cm). This quick sketch was made using a range of techniques. Initially the buildings were drawn using the black pen and the paint was then washed around using a reservoir brush. In order to give a sense of perspective a lighter grey was used for the distant buildings. A few linear marks in the sky were then washed out for the band of clouds and white blobs of ink were used to suggest the sparkle of sunlight on the water



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Putting in the knife

If you like the effect of thick paint, then painting knives could be the tools for you, says **Barry Freeman**, who finds them ideal for use with acrylics

▲ *Still Life with Apples*, acrylic on mountboard, 4×5in (10×12.5cm). For this imaginary still-life study I used a limited range of colours. After quickly outlining the subject I washed it all in with diluted acrylic. Once dry, I applied thick paint using cut-up pieces of credit cards and a small trowel knife. The background dark blue was a mixture of ultramarine, magenta and cadmium yellow. Blue and yellow normally make green, but a small amount of yellow added to blue will make the blue darker. I found the off-cuts of card useful for painting the planes of the apples. Cadmium yellow plus a little magenta was the mix for the cloth, which complemented the background blue. In fact, all the colours harmonise with one another. This is the beauty of working with a small palette

There are many ways paint can be applied to the surface of a support and one is not any better than another, all that happens is a different effect. Brushes are the usual or traditional method of applying paint after it has been mixed on the palette, but with contemporary art going down different avenues, many appliances are being used. I have used cut-up credit cards, mountboard offcuts, strips of balsawood and painting knives.

Painting knives should not be confused with palette knives, for which the main function is to mix paint on the palette, although there's nothing to stop you painting with them. Painting knives have a crooked handle, while palette knives are flat. They come in all

shapes and sizes and each has a specific role. There are long chisel-shaped, curved and knives like miniature trowels and if you have never used them before, they can take a bit of getting used to.

Inspiration

Knife painting as a way of transferring paint to a support is nothing new and, in fact, has been in use for many years. One of the finest exponents of knife painting was the late Sir Kyffin Williams RA. I would advise anyone interested in this genre of painting to study his work. He captured the dark beauty of his native Wales with an almost sculptural quality. His palette was mainly umbers, black, dark greens and ochres and the



◀ *Clouds – Paphos*, acrylic on board, 16×20in (40.5×51cm).

Taken from a coloured pencil sketch, this was the most involved of the illustrations, mainly in the rendering of the cloud formations.

They were made up of different greys mixed from ultramarine, cadmium red, raw umber, yellow ochre, titanium white and titanium buff. I used two trowel-shaped knives for the whole of the painting, one large and one small. Different effects can be achieved depending on how the knife is manipulated. The clouds were formed by applying the paint in swirling motions with the side of the knife. Cerulean blue, phthalo green and Naples yellow were used for the sea, except for one dark band on the horizon which was ultramarine, magenta and titanium buff



▲ *Landscape*, acrylic and oil pastel on card, 11×14in (28×35.5cm).

This entirely imaginary painting is an amalgam of places seen and remembered, which developed and changed as the painting progressed. Working on a piece of ivory mountboard, the paint was applied thinly with a trowel knife. From the outset the mid-distance was to be a sandy inlet but once I started applying the oil pastels, it all changed and became just fields with the foreground lines leading the eye into the picture. One always wonders when painting an imaginary motif if the place actually exists – I'm sure readers will let me know!

sombre, brooding landscapes were redolent of that part of Wales. I have been using painting knives for about nine months after being inspired by Sir Kyffin Williams' paintings and also those of a contemporary artist – George Rowlett – whose heavy impasto paint is both sensual and luscious. My own work is not so heavily paint laden as that of these two artists. Very thick paint does take a long time – up to a year – to dry! While the surface film may seem dry, it's the paint underneath that is slowly drying.

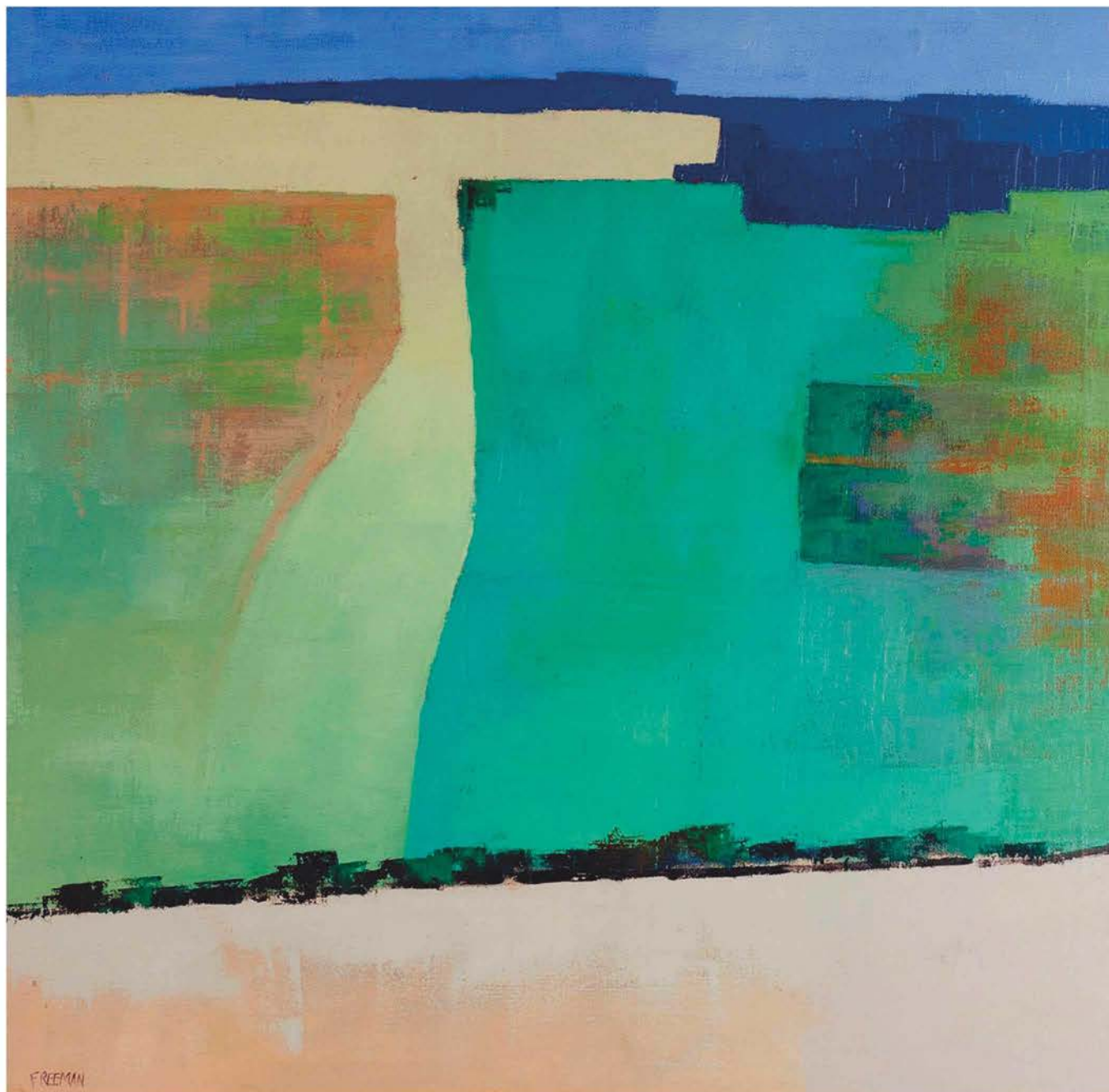
My palette

Painting with a knife can be very liberating and is ideal for *alla prima* work. For this article I used acrylic, in one case with the addition of oil pastel. The palette I use is an off-cut of sign writer's plastic about 23½×25½in (60×65cm). I could never get on with stay-wet palettes, apart from the mixing area being small, the whole process is far too contrived for me. To keep the acrylic workable, I mist the paint with water occasionally. But, generally, I just squeeze out enough paint for one session. If any paint starts to go off, it can easily be cleaned with liquid soap and wire wool, plus some 'elbow grease'.

My colour range is extensive but not all will be used in one painting. The colours are: titanium white, titanium buff, cadmium and lemon yellow, Naples yellow, yellow ochre, raw umber, burnt sienna, cadmium red, magenta, French ultramarine, cerulean blue, cobalt, phthalo green and black.

Working methods

These knives are not really suited to fine delicate painting, but come into their own for broad gestural painting



'Painting with a knife can be very liberating and is ideal for *alla prima* work'

and are ideal for semi-abstract or abstract work. When using a brush, even if the consistency is heavy, the paint is likely to smooth out to a certain extent, but with a knife the paint is literally 'trowelled' on. Anyone who's had some experience with plastering will have a head start! The knife, as with a brush, will be an extension of you, the artist and you will develop your own particular way of handling it. If, for example, you are painting summer foliage on a tree, then the knife will move in the direction of growth.

Painting knives can be used alongside brushes when an area requires a thick

slab of colour. An example would be if the paint film is relatively thin, but thicker paint is needed to enhance a certain passage or it could be the shape of the knife would give the right touch. As with anything new, practice is key. Buy a set of inexpensive knives of different shapes and sizes and just play around with them. Get to know how a knife feels compared to a brush. See what effects can be achieved by manipulating it. A very fine line is possible by using the straight edge. If you like the feel and appearance of thick, luscious paint, then do give knife painting a try. TA

▲ *This Green and Pleasant Land*, acrylic on canvas, 30×30in (76×76cm).

The idea behind this abstracted view of the South Downs near Amberley was to reduce all elements of the landscape into their most basic forms, with the sky area taking up about 10 per cent of the whole. This was to give prominence to the land mass.

Painting straight onto a white canvas using a flat knife I put in the distant hill shapes with varying shades of blue grey mixed from ultramarine, umber and red. I followed this with the large area of green mixed from phthalo, yellow ochre and raw umber. Because I was using acrylic I was able to scumble over dried areas that would allow underlying colours to show through. Titanium white was used in the mixtures for paler tints. Although a largish canvas, the picture was completed in three sessions, partly because I really enjoyed painting it

On perfect form

Equestrian artist **Sally Martin** strives to capture the beauty, form and light using alkyd oil paints as she brings her horses to life on the canvas

My principal subject is horses, of which I never seem to tire. For the most part I work from photographs, usually my own, although my partner, a keen photographer, doesn't mind me dipping into his archive. My method is to attend an equestrian event where I take hundreds of images. During the editing session some images just leap out at me as a basis for a painting – it could be the light, the colour or the composition as a main theme.

Working process

I do not seek to copy but rather to use photographs as a basis for interpretation. Ideally I will work from images that are

the same size as the artwork itself – a posterizing program on my computer assists this. I will decide size, support and media but am averse to doing any preparatory sketches or thumbnails. I am sure there are many times that planning and sketching out an idea may have averted disaster but I actually like the thrill of working it out as I go along. I plan a strategy for each piece that allows space for serendipity to play a part. This method of course leads to painting a few for the bin but I do not want a completely planned and predictable outcome.

I have my canvases made to order, which is cost effective in the long run as I have more time to paint. I use alkyd

oil paint for quickness of drying – Griffin for underpainting but I prefer Da Vinci alkyd paints for later stages as the pigment load is superior. I prefer to work on four or five different projects at a time in varying media, which helps to keep my mark making fresh and observation keen, as each piece will require a different response. Painting stages are kept quite short, at about 45 to 60 minutes; towards the end I tend to halve the painting session as I benefit from time away – I go back to the piece with fresh eyes. When I feel the painting has come to a conclusion, my mind will already be busy with how to use what I have learned and how to use this for my next work.

TA



▲ *Three Up*, oil over acrylic on canvas, 39×39in (99×99cm).

Method

I decided to crop in to the image, as though the horses were jumping outside the parameters of the canvas. I wanted a very loose painterly feel to this piece to match the energy of the sport, so with the painting upright on my easel I started with a series of thinned mixes of acrylic paint and flow release medium. I used pink and purple blues at the top with violet browns and purples thrown and flicked onto the canvas and allowed to drip for the lower part of this underpainting, which became the hedge. I blended and softened the top half of the canvas with a large soft dry brush. Layers of alkyd oil were used to describe the forms of the horses and riders but always aiming for a free and loose feel. The lighter background colours were added and I kept detail to a minimum for the tack and riders. The texture of the hedge was suggested with highlights in dabbed paint, and flicking to give the impression of bits of twig and mud flying as the horses impact the top of the hedge. I left the drip runs to represent the twigs. Final highlights on the horses were added with care...not too much detail!

MATERIALS

- Golden Fluid Acrylics: violet oxide, red oxide, ultramarine blue
- Golden Acrylic Flow Release
- Da Vinci alkyd oil: Venetian red, cadmium orange deep, cobalt teal, Payne's grey, yellow ochre, titanium white, cobalt blue, cerulean blue, ultramarine blue, burnt sienna, cadmium yellow medium
- Liquin medium

DEMONSTRATION: *Cobra Greys*

My reference photograph was taken in an indoor arena in which subdued lighting created an interesting atmosphere of muted grey. Working on the image in Photoshop, I decided on a cropped section that presented the most harmonious composition – for the most part I embrace an instinctive approach and rely on my gut feeling of 'rightness' or 'wrongness'

MATERIALS

- Harris Moore canvas, made to order
- Griffin alkyd oil paints: Prussian blue, French ultramarine, cobalt, cerulean, alizarin crimson, cadmium red medium, yellow ochre, burnt sienna, Payne's grey, ivory black, titanium white, cobalt violet
- Da Vinci alkyd oil for top layers
- Turpentine
- Liquin original
- ProArte Sterling brushes – mainly flat, various sizes
- Daler-Rowney System 3 flat brushes, various sizes
- Various old large brushes
- Rags



▲ STAGE ONE

I squeezed out quite a large amount of paint and poured a puddle of turpentine in the middle of my glass palette, into which I drew the oil paint to make deep blue/greys from warm to cool, so I had different greys to dip in to. I mix paint with the brush rather than using palette knives. Working with the canvas flat on the floor, I used a large flat brush to quickly lay in broad areas of colour – I had various dry brushes to hand to blend areas across and into one another. I wanted to keep the brushstrokes quite vigorous, and used broad sweeping motions to blend one area into another. Any hard lines created at this stage were softened with a large dry brush. When the whole canvas was covered I took soft rags dipped in turps and lifted colour from areas where the lightest area of each horse's head was placed. I then put the canvas up on my easel and let some areas merge and drip down to create interesting mixes and drip runs, which I felt added visual interest, some of which might be left to show through later layers of paint. I then laid in some basic lines indicating the position of key shapes – necks, legs etc, and left the painting to dry overnight

► STAGE TWO

I proceeded to work back into the canvas using line and tone to describe the mares' bodies. I introduced Liquin medium and titanium white to my palette to thin the paint a little and to build up the lighter grey areas. I worked across the whole canvas, without getting stuck on any one particular section, as I reacted to the rhythmic lines that flow and repeat through each horse and through the group together, balancing the whole rather than concentrating on too much detail. I kept modulating the grey paint mixes, warm to cool, keeping in mind the balance of soft and hard edges, focal points and areas I wanted to suggest rather than fully portray. I also added the collar of the central mare and added hints of detail for the other pieces of tack





◀ STAGE THREE

At this stage I made decisions about the background and decided that I would just add flecks of colour to add interest and contrast but not so as to draw the viewer's eye too much. I added the highlights, hitting the topline of the mares' manes and started to indicate placement for eyes and nostrils. Some brighter blues were added as negative shapes to emphasise the shape of necks and manes

'I continued to strive for tonal balance and to effect a feeling of depth, as though you could walk in to the scenario and meet each mare along the line'

▼ STAGE FOUR

I used glazes of lighter and warmer greys to continue building up the structure of the mares' necks. I worked to keep balance of detail from the foreground to the mares at the back. I considered losing the mare on the far left at the front but I quite liked her expressive and curious eye, which I would be adding in at the last stage



▲ STAGE FIVE

Feeling that the brighter grey/blue area at the top of the painting was too busy I covered it in a dark blue/black and then introduced slight variations of colour and tone, aiming to create a quiet but not solid dark area that would add extra contrast to the lighter passages in the painting. I continued to strive for tonal balance and to effect a feeling of depth, as though you could walk in to the scenario and meet each mare along the line



▲ FINISHED PAINTING

Cobra Greys, oil on canvas,
39×39in (99×99cm).

At this time I found it useful to remind myself what I set out to portray in the painting: this piece is about the whole group, the way their body shapes flow across the canvas, the feeling of movement and mood – it would be easy to go on tightening up! I painted in detail for the bells, then echoed a little of that gold colour in the manes of the top two horses. I reworked some areas of the ears and added more shaping of the mares' cheek and jaw areas and filled out some of the bottom beige-pink areas, as there were still some strong lines that did not feel in balance with the whole



Sally Martin

enjoyed a career in the horse industry before specialising in equestrian art. She exhibits nationally and internationally and has won numerous awards. Her work has been accepted into the Salon de Saumur, the American Academy of Equine Art, and she is a full member of the Society of Equestrian Artists, having twice been awarded the Society's Cuneo Medal for the most meritorious group of work in their Summer Exhibition. Sally is represented by John Noot at the Broadway Modern Gallery, Broadway, Worcs; the Hunter Gallery, Long Melford, Suffolk; the Barefoot Gallery, Wetherby, Yorkshire; Wing Gallery, Wadhurst, Kent and Equestrian Artuk.com-equestrian events nationwide.

www.sallymartinfineart.com.



◀ *Seahorse*, watercolour on Arches Rough 140lb (300gsm), 12½×18½in (32×46cm). My friend and painting buddy Erica Sharpe worked on this piece with me. Without an underlying drawing we took turns to add our own artistic interpretation of the seahorse. The painting was worked quickly so that each artist picked up from where the other left off before the paint had time to dry. Sometimes the combined efforts of two artists can be greater than the sum of each on their own

Wild ways with watercolour

In the first of his new series **Jake Winkle** urges you to take a random approach to mark making in watercolour, particularly when painting wildlife, so that the paint looks as though it has fallen in just the right place and formed the right marks

Over the years the concept of unpremeditated mark making, colour interplay and compositional design has played an increasingly important role in my own picture making. I now firmly believe that some of the most attractive and persuasive watercolours are those which look as though they have not been touched by human hand, instead they look like the result of the paint falling from the sky and landing in just the right place, forming just the right marks.

In practice there is seldom such a thing as the right mark. In fact it is far more important to be able to identify and avoid the wrong mark. Whilst I am not the type of artist to just drip paint onto the paper and rely on happy accidents, I do believe in the need for a loose and dynamic approach – sometimes you simply need to allow yourself to go a little wild!

Mark making

The way we get the paint onto the paper is key to the success of a watercolour. I like to think that with just one or two brushes I can create all manner of exciting paintings but there are numerous ways to apply the colour. Some artists stipple with special brushes or dab with natural sponges and the like, but I still prefer to apply paint with my large Luxartis round sables for the effects I require.

To allow a painting to breathe I like to include the white paper wherever possible and often these are the spaces left over during mark making. 'Taking your brush for a walk' is a term I use to describe the action of keeping the brush largely in contact with the paper. It dances and flicks about in a fairly uncontrolled manner, making smallish marks which, because they all join together or criss-cross over each other, ensure a variety of shapes and,

importantly, space shapes. This approach needs to be executed with aplomb and faith in the marks you are making so that you resist the urge to modify them. Coupled with this is throwing the paint onto the paper rather than applying it with steady uniform strokes. *Flower Frenzy* (right) was approached without a drawing. Starting near the central area and using a vase of flowers as reference, the painting was rapidly executed using the subject as a guide only. I always think it is more important to create a beautiful piece of work, in this instance, than it is to create a photographic reproduction, so I tend to look at how my design is developing in its own right and only use the subject for inspiration.

Wet techniques

Wet-up-to-wet and wet-into-wet are methods of painting that ensure a variety of edges to our mark making. Wet-into-wet will result in soft edges and more muted colours, whereas wet-up-to-wet allows for both hard and soft edges and much more colour saturation and drama. Wet-into-wet techniques rely on stiffer colour being added to wetter colour (if you want to avoid cauliflower shapes) and often this means thick dark paint being thrown into dilute pale washes. *Kestrel* (top right) started on dry paper as a wet-up-to wet painting to create interesting hard and soft edges, but as the work developed the wet-into-wet technique was used to create form and feather

► *Kestrel*, watercolour on Arches Rough 140lb (300gsm), 12½×18½in (32×46cm).

This is a wet-up-to-wet and wet-into-wet painting. Notice the thick dark marks added wet-into-wet to create the feather patterns



▼ *Flower Frenzy*, watercolour on Arches Rough 140lb (300gsm), 18½×12½in (46×32cm).

Without an underlying drawing, this work explores the idea of 'taking the brush for a walk', linking shapes and playing with warm and cool colours



▲ *Small Tortoiseshell*, watercolour on Arches Rough 140lb (300gsm), 9½×13½in (24×34cm).

In this direct painting the lights and darks were worked together to create a series of hard and soft edges, including spatter. Being direct meant that any calligraphic marks or dry brush effects would be preserved throughout the picture. Spatter was also used to integrate the butterfly with its background

textures. 'Cauliflowers' are not really a problem for the watercolourist as they can break up repetitive patterns and often have their own appeal anyway. What the watercolourist must avoid is losing the transparency of washes, often the result of tentative brushstrokes and over working. Have faith in the marks you make so that they can be left to shine on the paper – this is often the hardest thing to teach to beginners.

The direct approach means applying all colours only once if at all possible. So, a dark passage goes on at the correct tone the first time and is not the result of a series of over-laying pale washes. This is essential to ensure the integrity of our mark making. It would be a disaster to lose some beautiful brushstrokes because they ended up underneath subsequent ones. The direct approach also ensures maximum

transparency and clarity, but again you need to have faith in your mark making, see *Small Tortoiseshell* (above). If this helps to prevent overworking, I tell my students to apply the colour only once and never to try to lift out a 'mistake' because the results of scuffing the paper and colour will always look more noticeable than the mistake did in the first place.

Try painting a spatter effect using the



ABOVE

Searching Hare, watercolour on Arches Rough 140lb (300gsm), 18¼×12½in (46×32cm).

This brown hare has been made up of primaries and secondaries that were mixed on the paper



ABOVE RIGHT

Cock Eyed, watercolour on Arches Rough 140lb (300gsm), 13½×9½in (34×24cm).

A fun painting playing with mark making, colour and scribble to create a bold and uncompromising impression. Spattering and scribbling are ways of getting paint onto the paper in a more or less uncontrolled way

tip of the brush and small dots of colour and then compare the resulting pattern with actual spatter, which will always appear far more random. Spatter and scribbling are useful ways to break up patterns or large uninterrupted passages. Spatter on an animal and in the background can help to integrate the painting as a whole.

Colour

An exciting approach to colour can be really rewarding. Colours mixing on the paper instead of on the palette creates vibrant and persuasive results. My hare paintings are known for their riot of colours, as well as for hard and soft-

edged marks. A hare is brown and could be painted as such but I prefer to paint pure primary and secondary colours and allow them to mix on the paper to create an overall impression of a lively brown. I consider myself a colourist, and tend to do very little mixing on the palette. I like to juxtapose warm primaries and secondaries against cool ones to create luminosity and glow.

Composition

Design and content also need to be seen in the context of randomness. Most students are aware of the rule of thirds to prevent a 50/50 composition, but the rule of thirds is still a symmetrical pattern. Design needs to be created by shapes (objects) and spaces, often to create intense areas and quiet ones and can explode out of the boundary of the paper, and don't always have to be contained within it. A series of dark shapes will leave a series of pale spaces and the artist needs to be aware that the viewer's eye is usually drawn to areas that are light or intensely coloured. This means that the watercolourist is often painting around the area that will eventually become the point of interest (the negative shape).

Painting approaches

Sketching is a useful way to draft a complex design but never do more than is necessary to produce the painting – the more detail in the drawing the less freedom in the painting. When applying brushstrokes, use a wide variety of marks in the general direction that the subject is flowing. If the marks become too similar, or too many go in one direction, try painting across the flow; scribbling is also useful.

Try painting on the same picture with a friend and without a drawing to underpin it. Both of you will bring different strategies and skills to the work and the results can be exhilarating. **TA**

Jake's paintings can be viewed on his website www.jakewinkle.co.uk. His latest DVD *Going Wild in Watercolour* is available from Town House Films, price £27.95, telephone 01603 259441; www.townhousefilms.co.uk. You can see clips from this and Jake's other DVDs at www.painters-online/TV. Jake's book *Light and Movement in Watercolour* is available from Hobby Warehouse, price £14.99; see page 59 for details of how to order. Jake uses the Luxartis range of kolinsky sable brushes, available from www.luxartis.biz.

The would-be pastellist's guide

If your first attempt at painting with pastels resulted in mud, don't give up, says **Mary Herbert**, who shares her guidelines for obtaining clean, effective colour

The value of any colour is influenced by its neighbours on the colour wheel. When placed in a painting alongside colours that are adjacent to it on the wheel (harmonies), a colour appears more absorbed into the image. When positioned with its complementaries – colours opposite on the wheel – there is discord, and the colour appears more powerful.

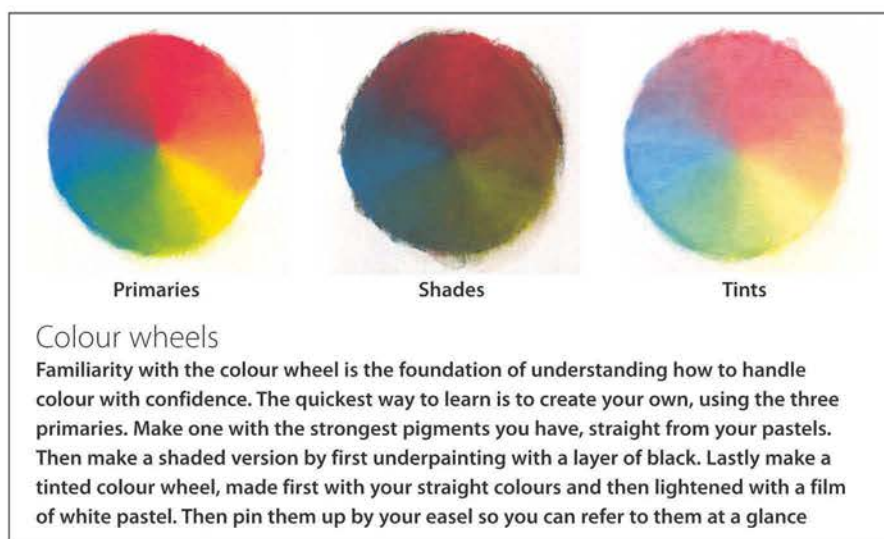
It is assumed that warm colours dominate and cool colours recede, but this depends on how they are used. By changing the proportions, and by using tints and shades to adjust chromatic intensity, we can give dominance to any colour.

In practice it pays to keep warm and cool colours relatively separate. A rule of thumb is to combine warm shadows with cool highlights, and vice versa. Remember, too, that shadows and highlights contain reflected colour, they are rarely neutral grey or stark white. If you're unsure, compare your subject with a piece of black or white paper (whichever is closest in tone) and you'll find it easier to read.

Placing initial colours

Having decided on which colours to use and where to put them, the trick is to maintain control. Pastels mix readily on paper so it is important to have a plan before you start. You are simultaneously using your paper as a palette and a painting support, so you need to make sure your colours don't run into one another and make a mess. If you allow complementary colours to contaminate one another, the result will be dull. Always test your mixes before you commit them to the painting – use a scrap of your support paper, as pastels can respond quite differently to different surfaces.

I like to use hard pastels and pastel pencils because they are easy to apply thinly, allowing me to build up the painting in layers. I begin by blocking in basic colours and tones and refine



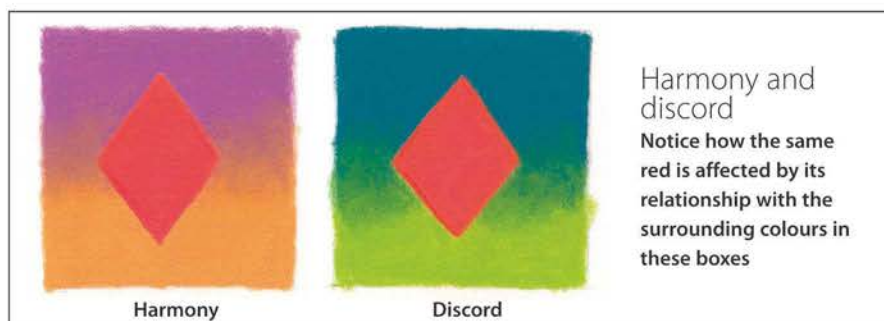
them as I go, adding detail and texture and blending with the pastels themselves. I don't blend with my fingers, as this very quickly results in muddiness. Soft pastels can be used for this technique too, but remember to keep initial layers very thin so that the tooth of the paper is not immediately filled. The oil painter's principle of fat-over-lean also applies to layering pastel.

As a general rule, work from dark to light, establishing your darkest darks early on. If you allow your painting to become too light it can be very difficult to achieve good density in the dark areas and the overall effect will be rather chalky. If you build the pastel gradually on a good paper, there should be sufficient tooth for

subsequent layers and corrections if needed. Lighter tints of pastel blend better over the top of darker shades than the other way around.

Underpainting

Block in the underpainting with stronger colours than you wish to see in the result. They will become a little duller with further layers and it's easy to tint or shade a strong colour to modify it. Beginning with dull colours and attempting to brighten them is a losing battle – once the mud is there it'll keep coming through. Even if you're painting a brown dog, be brave and start with orange, deep red and indigo. It will look peculiar to begin with but if you stick with it these strong colours will glow through the





DEMONSTRATION: *Reins of Silk*

◀ STAGE ONE

This painting has a predominance of red and its harmonies. After an initial underpainting of black areas with Indian ink. I began by blocking in most of the painting area with pastel, establishing the darkest tones and strong colours as a primer layer. I worked over the entire image area so that I could control the balance of the picture as it developed



▶ STAGE TWO

As I added more layers I modified the colours and began to add the textures. Using layers allowed me to blend, mix and isolate colours – pastel is easier to manipulate over a primer layer than it would have been on bare paper. Cooler highlights and accents brought into the composition at this stage helped me to judge the effectiveness of the colours. I take note of what the painting tells me it needs at each step of the way

'dulling' layers and bring it to life.

Don't allow complementary colours to overlap – side-by-side is highly effective, but only put them where you need them. Once they start to mix, the mud begins! This is where hard pastels can be simpler for the beginner, as they tend to bed into the tooth of the paper and stay put better than soft pastels.

Mixing colours

I prefer to mix colours on the paper rather than using the exact colour

straight from the stick. This results in an attractive and naturalistic broken colour or slightly marbled effect if applied smoothly, and applying one colour over another is an opportunity to introduce texture.

Colours that are closer on the colour wheel will retain the highest chroma when mixed; the more opposite ones will try to cancel each other out and create duller results. So if you wish to tone down green, try adding a little red. You may find it most effective to apply

thin layers of each colour until you reach the result you want, possibly adding darker or lighter pastels to shade or tint it. Always try it out first on your test paper as results, which depend on the strength and reaction of the individual pigments, can be unpredictable.

Correcting mistakes

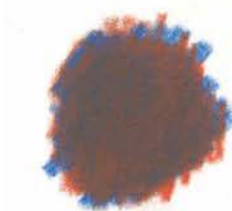
If the tooth of the paper becomes overloaded it's difficult to add more pastel: the surface will start to burnish and the colour won't stick to it. To correct an error, the solution is to regain the paper tooth and rework that spot. The least destructive way to do this is to use a small, hard-bristled brush to knock the excess pastel off, then lift the pastel away from the paper with Blu Tack – don't rub. The area can be easily reworked as the tooth will now take hold of the pastel again.

Materials

It's best to try as many different grades of pastel and paper surfaces as you can, to discover which works best for you. There are more colours available in soft pastels and they go onto the paper quite thickly and opaquely. Hard pastels and pastel pencils are more sensitive to pressure so can be layered thinly, but they are slower to work with. Coated papers have a less obvious

When mixing to obtain a stronger colour, for a clean result the first two colours should be as close as possible on the colour wheel. For example, when mixing purple you'll achieve a brighter result using a cool red such as alizarin crimson with a warm blue like ultramarine, than you would if you tried to combine Indian red (a warm red) with cobalt blue (cool)

Alizarin crimson + ultramarine



Indian red + cobalt blue



surface texture and a deeper tooth than traditional pastel papers; they tend to grab onto the pastel as it's applied, and they will take more layers of hard pastel or thicker applications of soft pastel to build up a painterly finish. The more traditional textured papers suit a sparer style which is more drawing than painting, where the texture is allowed to become part of the image and pastels are applied in very few layers.

TA

▲ FINISHED PAINTING

Reins of Silk, Caran d'Ache pastel cubes and pastel pencils on Fisher 400 paper, 18×26in (45.5×66cm). The finished painting is three or four layers deep in some places, and in others there are glimpses of the richer initial colours showing through. Using variety in the colours and marks helped me to convey the vitality of the stallion and to describe the contours of his powerful body, while contrasting the different surfaces of the horse's coat with the velvet jacket, leather bridle and metal fittings

You can see more of Mary's work at www.villagallery.net, and demonstration videos on www.painters-online.co.uk/TV.

If you'd like to learn more about Mary Herbert's pastel techniques, why not join her workshop at Arts Materials Live at Excel, London, on November 28. See page 62 for full details.



▲ *Best Turned Out*, pastel, 11×14in (28×35.5cm). Muted, harmonious colours create atmosphere and serenity. Note that the strongest colours occur on the borders where highlights and shadows meet



▲ *Turkmen Standard Bearers*, pastel, 12×16in (30.5×40.5cm). Strong complementary colours contribute to the impression of energy and movement

Headache-free oils

If you love the long working time and the lushness of oil colours but the solvents give you a headache, or you simply do not like the smell, Daler-Rowney's new Georgian Water Mixable Oil colours may be the answer, says **Soraya French**

Daler-Rowney have eliminated the necessity for any type of solvent, either to thin down the paints or clean your brushes, with their new Georgian Water Mixable Oils. Although they are soluble in water it is important to note that these are not water-based paints and, in my experience, it is best not to mix them with acrylics in case you end up with a mixture that is neither one nor the other. Water-mixable oils cannot be reconstituted once dry.

As is the case with traditional oils you can apply an underpainting in acrylics but do not paint with acrylics on top of any type of oil colours. Water-mixable oils can be used with solvents and oils if you wish, but then they become just like standard oil paints and should be treated as such. However, if you are

short of a colour in your water-mixable oils, standard oil colours can be used to mix a secondary colour, but this should be kept to a very small amount or the paints will no longer be soluble in water.

Buttery colours

There are 40 fabulous colours in the Georgian Water Mixable Oil range, so you have a great choice of primary colours plus some very useful blends to save on the mixing time and ensure colour consistency throughout your work. All colours have a high pigment load and mix and blend beautifully to give you a wide range of secondary and tertiary colours, as well as mixing with white to produce a great variety of beautiful tints. You can choose one of

Daler-Rowney's starter sets or select your own colours and a larger tube of titanium white to start with, and add other colours for convenience as and when you need them.

Daler-Rowney Georgian Water Mixable Oil paints have a buttery texture as they come out of the tube; this heavier viscosity makes the paints ideal for building up layers of colour in quick succession. I personally prefer this to wet and creamy oil colours, which can be rather slippery to start with – I tend to leave the creamier oil paints on an absorbent surface to make them heavier in viscosity and easier to layer with both a palette knife or brush without sinking back.

Versatility

Many of the principles of painting in traditional oils also apply to water-soluble oils, such as the rule of fat-over-lean in order to avoid cracking the surface of your painting. It is always best to start with thinner layers and build up with thicker layers over the top. Also you should also always work on primed surfaces with all types of oil colours. Gesso is probably the easiest product to do this with, especially if you are working on a panel of wood or on an MDF board in order to create enough adhesion on the surface of your support. Ready-made canvases are already primed, although some artists like to apply their own primer as well to create more texture.

◀ *Sprigs of French Lavender on a Turquoise Cloth, Georgian Water Mixable Oil on canvas, 8×8 in (20.5×20.5cm).*

To achieve the silvery grey-green of the foliage I added some lemon yellow and white to ultramarine blue. Cerulean blue plus a touch of lemon yellow and white created the beautiful turquoise colour for the cloth under the vase. The dark lavenders were painted with a mix of lemon yellow and ultramarine blue plus a touch of crimson to make a muted dark green. I mixed alizarin with ultramarine and white to paint the ribbons on the flower heads





Georgian Water Mixable Oil colours are suitable for all types of oil painting techniques, from thinned down glazes and washes that resemble watercolour, to really heavy impasto-style applications with brushes and palette knives and everything in between. There are as many styles of painting as there are artists and you will find your own unique way of using these versatile paints.

Although these oil colours are water mixable they still dry by oxidation and you need to allow some time for the layers to dry. Drying time varies between the different pigments but with practice you will be able to plan your painting accordingly. In my experience these oils dry slightly faster than traditional oils.

Travel friendly

Airlines are increasingly cautious about allowing flammable substances to be carried in luggage, so water-mixable

oils are an ideal alternative to traditional oils for your painting trips abroad. Plus you don't have to carry a heavy container for your solvents or worry about running out of them.

If you are thinking of venturing into the world of oil painting from a water-based medium, the transition will be much easier with water-mixable oils – mistakes are less of a possibility as you will still be using water as means of diluting the paints and washing your brushes.

Water-mixable oils, whether painted on panel or canvas, can be varnished when totally dry and framed and presented in the same way as traditional oils. They offer oil-painting lovers the best of both worlds: the long drying time and sumptuous colour without the messiness and the odour of the toxic solvents associated with traditional oils.

▲ *Daisies, Lilies and Bluebells*, Georgian Water Mixable Oil on panel, 20×20in (51×51cm).

This painting was done on a panel primed with rough applications of gesso. I applied a bright orange underpainting by mixing cadmium red light hue and lemon yellow. When dry, I mixed a variety of greys using lemon yellow, alizarin crimson and ultramarine blue, plus titanium white for the background. The bluebells were painted with a mix of ultramarine and white, which make a beautiful light blue violet, then added a touch of alizarin for more pinkish flowers. I did the painting over a few days to allow each layer to dry before adding subsequent layers

Daler-Rowney Georgian Water Mixable Oil is available in 40 colours in 37ml tubes, 30 colours in 200ml tubes and three sets comprising 6×20ml tubes, 10×20ml tubes and 10×37ml tubes. A range of mediums will be available later this year. For more information see page 68, or go to www.daler-rowney.com.

A study in full colour

Gerald Green

concludes his three-part series by taking you through the practicalities of using an extended range of colours in your *plein-air* painting, stressing the importance of keeping your equipment clean

To the casual observer the attraction of painting outdoors is, as I have so frequently been told, 'a relaxing way to spend your time'. In reality, like most other creative processes, it is burdened with uncertainties, so letting

go of the outcomes and allowing the subject to take you on its own journey, is usually the best way to proceed. To enable this to work in practice it's best to adopt a disciplined approach.

Excessive or chaotic colour mixing can cause paintings to become overworked and messy, as can the use of dirty materials. So, before venturing out of doors it is essential to make sure that all your brushes, palette, oil dippers and rags are absolutely clean in order to avoid any unintentional colour contamination. This is particularly important for the white, as it is easily tainted by the slightest hint of another colour, which is compounded by further touches from other colours. This continual contamination progressively dirties every subsequent colour mix, resulting in a muddy-coloured painting. To avoid this, I suggest you only ever pick up the white with a palette knife and then immediately wipe it clean.

The best method is to place a separate portion of white next to each of the colour mixes you make. This pool of white can then be used exclusively for that colour. In this way the initial white pool will remain absolutely clean for the whole time you are painting. If you do dip into it by mistake with a brush that still has some residue of colour on it, immediately scrape it all off with the palette knife and put out some more. Using different brushes for each colour will further reduce the likelihood of colour contamination.

Painting outdoors can be a very enjoyable activity provided you approach it in a systematic way. Although it forces you to face many uncertainties, you will learn so much in the process, so I encourage you to give it a try. Also, it is probably better to wait a week or so until the memory of the subject has faded before finally judging what you have produced. TA

DEMONSTRATION: *Down by the River*

I painted this demonstration *en plein air* and photographed each stage as the work progressed. I used nine brushes in the course of the work and it took about one-and-a-half hours to complete



I took this photograph prior to starting the painting. I was attracted by the contrast of the white buildings set against their darker roof shapes and foreground, which made them stand out



▲ My half box easel, showing the layout of my palette on completion of the painting and the four bulldog clips used to prevent it moving about. I used the horizontal part of the palette as the mixing area, as shown. My usual range of 14 colours were set out around the perimeter of the angled half of the palette, with three or four pools of white in the centre, as more white is generally needed, although I didn't know at first whether I would make use of them all. From top left the colours were: Naples yellow, lemon yellow, chrome yellow, yellow ochre, Indian red, Venetian red; light red, burnt umber, ivory black, viridian, purple lake, indigo, cerulean blue and ultramarine blue

► STAGE ONE

I set up my half box easel in a field next to the road and selected a 12×16in (30.5×40.5cm) painting board, turning the easel at almost 90 degrees to the subject to avoid the glare from the sun on the board, and set out my colours.

I began by drawing the principal features of the subject in white using a rigger brush. I then established the tonal key using the procedure described in last month's article. As you compare the subject and painting board, make sure you keep the board in the same plane that you will be painting; this will ensure that the tonal relationships between the board and subject remain constant. I chose the central horizontal hedge line for the tonal key and mixed a warm brown using Venetian red and viridian with white, (taking up the white with my palette knife as described above), matching it to the tonal value of the board and laying it in using a No. 4 hog brush. With a clean No. 4 hog brush I placed in the lightest shapes of the buildings with white paint. I lightened my original warm brown mix using the original brush and laid in a general suggestion of the slightly lighter hedge line down the centre of the painting



◄ STAGE TWO

I continued to place the main forms: the roofs of the buildings using ultramarine and Venetian red, the distant buildings with a warmish grey made from cerulean blue and light red, and the distant trees to the left with yellow ochre and ivory black. I began to suggest the foreground field with a yellower version of the same colour, and mixed a richer green from chrome yellow and ivory black for the area of roadside grass. For each area of the painting I checked the tonal value of each colour mix I needed against my tonal key area, lightening or darkening the mix as necessary before I applied it to the board. To avoid colour contamination I also used different brushes for each of the mixes. At about this stage in the work you may feel that you are losing your way with it. If this happens, take a short break, step away and look at what you have done from a distance, because this will enable you to see everything with a fresh eye

'To avoid colour contamination I also used different brushes for each of the mixes'

► STAGE THREE

Continuing in the same way, I placed in the road using a purple/grey mixture of ultramarine blue and Venetian red and the brush I had already used for this colour, ie the roofs of the buildings. I also painted the sky with warm and cooler mixtures of cerulean blue and light red. At this stage I felt the marks in the painting had reached a turning point and were beginning to give something back, so I had to be careful to maintain this by not allowing myself to overwork subsequent applications of paint





◀ STAGE FOUR

I began to refine the forms in the middle of the painting by including some drawing using my round brushes. I particularly left the foreground understated so the eye moves to the focal features in the middle distance. I drew in the small tree using a mixture of indigo and Venetian red using a rigger brush and placed the windows of the buildings, also sharpening up the eaves and verge lines to the roofs. Notice even at this late stage in the work you can still see the colour of the board coming through in places



▲ FINISHED PAINTING

Towards Higham-on-the-Hill, oil on muslin-covered board, 12×16in (30.5×40.5cm). The remaining features were placed: the left-hand tree, without overly detailing it; the telegraph poles in the middle distance and a suggestion of vegetation in the immediate

foreground, mostly using the rigger brush with a darker version of the indigo and Venetian red mixture I had already used. I also placed in the shadows across the road, which added to the feeling of lighting direction in the painting. I added a few more

random marks in the right-hand foreground with touches of purple and a lighter green to suggest the uneven ground. When I stood back from the painting I felt I had caught something of the essence of the subject so I decided to stop

Paint in India



with Ken Howard OBE RA

**February 28 to
March 16, 2015**

**Capture Holi – the Festival of Colours – and the street scenes
and palaces in the white-marbled lakeside city of Udaipur and
in the sacred sandstone city of Varanasi on the River Ganges**



KEN HOWARD OBE RA

is one of our most revered figurative painters. We are offering you an exclusive opportunity to join Ken and paint alongside him in two of his favourite locations in India. He will be working in oils, but all media are welcome. The informal style of this holiday will suit experienced painters and will not include tuition, demonstrations or critiques, although Ken will give some informative talks and presentations on how he works, as well as provide plenty of encouragement and inspiration.

The first week will be spent painting in **Udaipur, Rajasthan**. You will be staying in a former royal residence, which is part of the City Palace complex and has fabulous views over Lake Pichola from its roof terrace restaurant. Udaipur, known as the 'city of sunrise', is a Maharajah's oasis and a regal jewel in the crown. The honeycomb of white marble palaces and temples reflect in the shimmering cool waters of Udaipur's lake. There are splashes of vibrant red, orange, pink and yellow clothing typically worn by Rajasthani men and women, and the Holi celebrations marking the annual festival of colours on March 6, will add even more colour to Udaipur.

In complete architectural and ambient contrast the sandstone city of **Varanasi** is the base for the second week's painting. Known also as Benaras, or 'the city of light', Varanasi is India's most sacred city. You will be staying on one of the

ghats in a traditional river-fronted haveli. From the hundred or more ghats on the riverbank, myriad narrow alleys and back lanes are lined with many temples, including the gold-plated spires and fine carvings of the Golden Temple. The first light is ideal for capturing river bathers and the glorious light of the early morning foggy sunshine rising from the water. Later in the day professional dhobis wash clothes on the banks of the river and as night falls there is the atmospheric spectacle of hundreds of leaf-boat lamps floating downstream.

Price per person in a twin room: £6,395

Single room supplement: £400

Number of painters: 10-12

Price includes: flights, all accommodation, breakfast and dinner daily and guest artist. An accompanying travel escort from the UK will assist Ken and look after you throughout the holiday.

FOR MORE DETAILS

**Telephone 01825 714310 Email art@spencerscott.co.uk
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Leisure Painter and *The Artist* magazines have been offering overseas painting holidays since 1990 with renowned tutors. These holidays are organised by fully licensed operator Spencer Scott Travel CAA ATOL 3471.

A personal response

John Patchett tunes into the endless possibilities of reflective rather than local colour when creating his pastel paintings, as certain light effects can elevate the most mundane subject to the sublime, he says

After many years of painting in Australia I am highly receptive to the effects of sunlight – sunlight creates shadows, form and alters practically all the colours within a composition. Colour immediately loses its local hue, shadows mute, and an array of new shapes and forms are created.

Local and reflective colour

Local colour appears when there is no strong light and shade in a particular view or scene. It is the actual colour of an object, such as that of a red letterbox, or a yellow New York taxi. By observing what is before us we realise that colour rarely appears as local colour. We are able to see because of light, but that light can alter the appearance of things quite dramatically.

It is so important to tune into what we are actually seeing, rather than relying on what we know.

Reflective colour is the colour you see. When different colours are in close proximity they are influenced by each other. Similarly, when colours are in different light conditions, they take on a completely new appearance; local colour is diminished and, in some cases, totally dissolved.

Plein-air painting

I like to spend some time digesting the scene, noticing all the things that are happening around me. I pay close attention to the light source and how it creates shadows, highlights, accentuates or distorts form and alters the colour within the composition.

Being aware of the actual colour of the

light source helps me tune into the subtleties of shadow colours. For instance, when the light source is a lemon yellowish colour, as it is in many Mediterranean countries, the shadows will take on a slightly mauve hue (its complementary colour). Similarly, a golden/orange light source can result in shadows having a slightly blue tinge.

Light and shade will always change the appearance of things and I, like so many other artists, am endlessly fascinated by how varying light conditions can transform a subject into something quite unique. A shiny surface will always pick up reflected colour more readily. By painting on an overcast day, when the light is flat and cool, the local colours prevail. Strong or even changing light conditions can transform that scene.

TA

DEMONSTRATION: *Chablis Time*



◀ This was the scene, flooded with wonderful reflected colour in the strong morning sunlight

▶ STAGE ONE
Working on a sheet of Sennelier pastel card in sand, I began by loosely sketching the main elements of the composition, using the side of a stick of willow charcoal, avoiding the temptation to put in any details





◀ STAGE THREE

I applied more pressure to create stronger layers of pastel, paying particular attention to the sunlight on the table, the wall, the ground and the flowers

▲ STAGE TWO

Using the edges of my pastels, I started blocking in areas with transparent colour, allowing the colour of my support to show through

► FINISHED PAINTING

Chablis Time, pastel on Sennelier pastel card, 19¾×16¼in (50×41.5cm).

This is where the fun began. Because I had used relatively delicate layers of pastel, I could press harder to cover existing passages where needed, or apply lighter pressure to adjust existing colours by mixing pastels on the support. I emphasised highlights and, using much softer pastels, such as a Schmincke, I effortlessly worked over the surface with accents to create a dramatic pastel painting, awash with reflective colour

John Patchett

studied at Kingston-upon-Thames College of Art, before going to Australia where he lived for 19 years before returning to the UK. John has exhibited



in Australia, Japan and New Zealand, and he has shown with the Pastel Society, the Royal Society of Marine Artists and at the Laing Exhibition in the Mall Galleries, London. His latest book *Painting from the Heart*, written by Adrian Hill, is published by Halsgrove, telephone 01823 653 777; www.halsgrove.com.

For more of John's work, see www.john-patchett.co.uk.



Williamsburg winner

Andrew Walworth, winner of the Williamsburg Oil Painting Competition, talks to Ingrid Lyon about his working practices – and what winning the competition means to him



Andrew views New York City from the top of the Empire State Building. He became inspired by the city itself, he says, to start a new series of paintings using the Williamsburg oil colours

Win a trip to New York! shouted the back page of our July 2013 issues. Hundreds of our readers took up the challenge raised by the US-based Williamsburg Handmade Oil Colours and bought the entry pack of six sample tubes, an oil painting board and a bristle brush from Jackson's Art Supplies.

The winning painting was *Mac* (right), painted by Andrew Walworth. Like many, Andrew has no formal art training. He was accepted to art college in the late 1960s but not having the backing of his family, studied for a degree in languages instead. Born and brought up in rural Somerset then Wiltshire, he couldn't wait to leave for London and travel abroad.

A good friend at the time was Christopher Boulter, a Master at the Art & Craft Guild and Andrew spent his spare time travelling with a group from the guild to France and Italy, painting murals in chateaux. 'So I basically learnt to paint on the job,' he says, 'and I drew all the time while I was travelling.'

After graduating he started painting in the studios at Space, set up by Bridget Riley and Peter Sedgley in London in the late 1960s. 'It was always figurative, and always in oil,' he says, 'and to make ends meet I did part-time computer programming.'

He has now come full circle and once again lives and works in Wiltshire.

Painting practice

'I come from a family of professional musicians so I understand that you must keep doing something to become proficient at it. I get up early, 6am, and walk the dog then paint; sometimes I stop for lunch, sometimes I don't. I am always eager to get on; it's all so interesting.'

For a change of pace he makes linocuts and charcoal portraits, as, he says: 'they are relaxing on the brain, because the work is instantaneous.'

Unsurprisingly, Andrew's main subject is portraiture, some animals, like the winning painting of *Mac*, but mainly people. 'I like animals, I have a feel for them. *Mac*, for

instance, is a retired working labrador I know well.

'People portraits are tricky,' he admits, 'but, like everything, the more time and effort you put in to it, the better the result. I like to paint freely, using loads of colour and I like to leave a lot of movement on the canvas. After all, my subjects are full of movement; that has to be translated onto the canvas.'

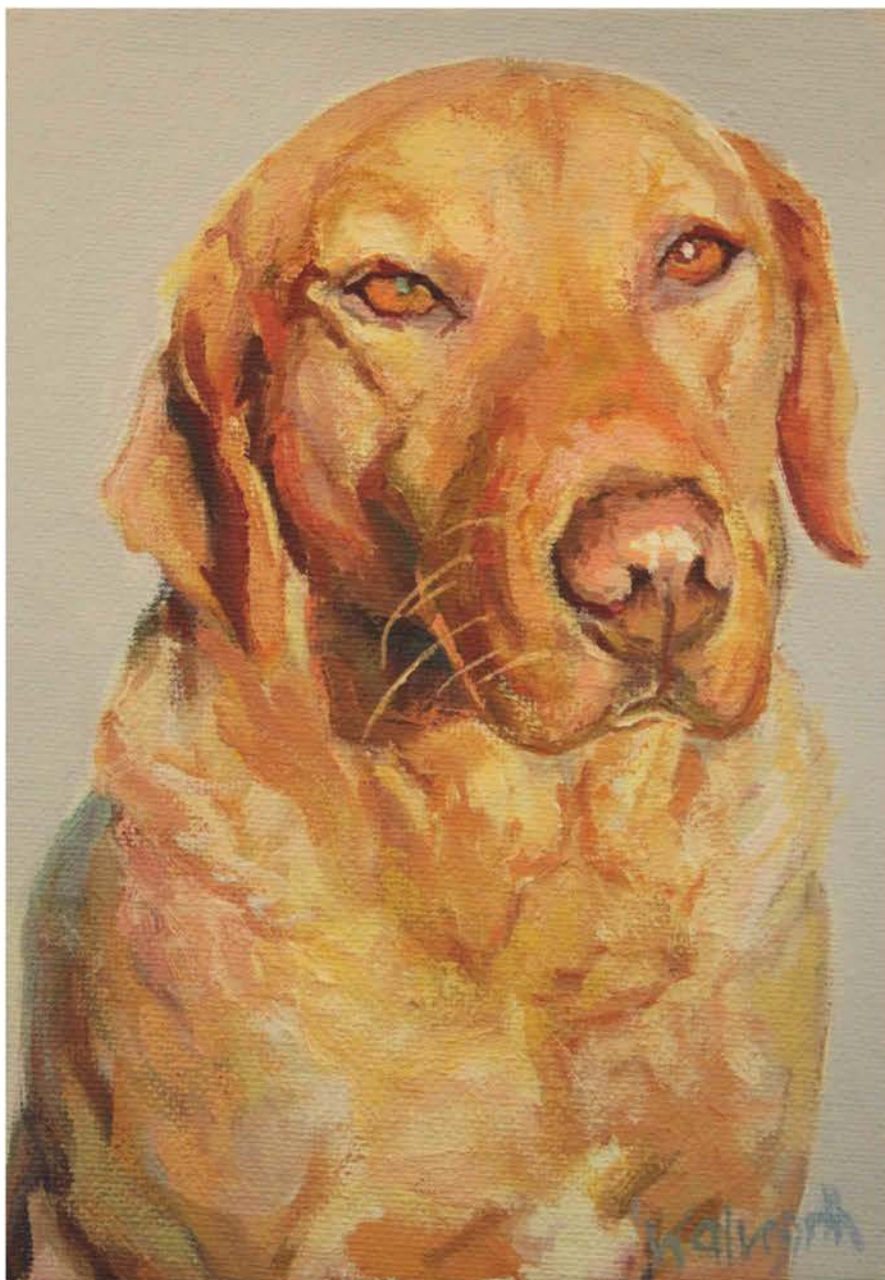
'A good likeness begins with the eyes then the viewer can always fill in the gaps. If you're painting something to sit on the wall, you want it to be better than a photograph or a replica of a photograph; you want it to have life.'

'I always begin painting by relaxing with some deep breathing exercises so everything is calm. Then instinct and muscle memory take over more or less. Things usually work best when I'm calm. I messed up an almost finished charcoal and watercolour portrait recently because I rushed to finish it. I threw it away and started again. If something isn't going well, or I feel I'm overworking something, I just chuck it away. I'm a great believer in experimenting and have no problem creating a mess if I'm learning from it.'

He puts erratic work – when you can draw something well one week but not the next – down to over thinking. 'You need to free your mind before you paint. I allow myself to use the right side of the brain. Try anything to free yourself up, even paint images upside down, which is a classic way of freeing up the right hemisphere.'

How to paint a likeness

'I always begin with a broad brush to put on a lot of colour, working fast and instinctively. The initial colours are used as guides to make shapes and curves then I leave it to dry naturally before I work detail into it,' Andrew explains. He then thinks about the size of the canvas and how he will position his subject on it. He doesn't like backgrounds to portraits, which he says just get in the way. Although classic proportions and the Golden Mean are vital, the subject doesn't have to be centred on the surface; often the



The winning painting Andrew Walworth **Mac**,
Williamsburg Handmade Oil Colours, 7×5in.
(18×12.5cm)

watch the colours just spring out. I can also make the subtlest colours from mixing with white or grey. It's just beautiful.'

New York

As the Williamsburg Handmade Oil Colour painting competition prize winner, Andrew took his wife Robina on a four-day trip to New York. The prize included accommodation in a superior guest room at the famous Waldorf Astoria hotel, which turned out to be as inspiring as the city itself. He says that New York was filled with installation art so 'I used this time to see how the city could inspire me rather than just looking at other people's work. I made lots of videos, discreetly filming crowds of people in the hotel lobby, from taxis and at Grand Central Station. I also recorded the sound people make and the ultra-clear voices of the station announcers cutting through all the noise.'

He is now looking at the video using Final Cut Pro and iMovie (which he says handles the 'easy stuff') frame by frame, to find the right images to paint. These may just be flashes of colour, he says, or groups of people, but everywhere there is movement and noise.

'My wife and I must have walked over 100 blocks a day; we had a better sense of what was going on by walking. So the trip wasn't so much about being inspired by other people's paintings as being among the people and buildings of New York.'

And what next?

'Winning the prize has been a very positive experience, quite apart from my trip to New York City. I have gained new confidence and the prize has opened up my work to a new audience. I'm using it as impetus to think bigger and will also be moving to larger studios. I always love what I paint, but if I had all the time in the world, I would paint people in cafés and bars – people who don't know I'm there. I don't believe in art for art's sake. Paintings must always show something interesting; they must also talk back to the person viewing them.'

TA

'Winning the prize has been a very positive experience. I have gained new confidence and the prize has opened up my work to a new audience.'

subject will suggest its own placement.

And only then do the colours come into play – in Andrew's case, Williamsburg Handmade Oil Colours. 'When I started using these colours I had to train myself all over again. They are so deep and rich with pigment; I only have to use tiny amounts. At the beginning, I had to focus on what I was doing with the colours. They cover brilliantly and quickly, whether you're mixing on the palette or canvas.

'Williamsburg also produces a brilliant collection of neutrals and greys, which make excellent mixers.'

A true oil painter, Andrew simply loves the smell of the paints and turps. 'You have to form a relationship with your paints and that only happens over time. Williamsburg colours are very good for my technique because they're so solid. You put the colour down and it's there. There's no muddying with it; the tones are zingy, and I

Williamsburg Handmade Oil Colours are distributed in the UK by Global Art Supplies. Find out more by visiting www.globalartsupplies.co.uk. Find out more about Williamsburg Handmade Oil Colours by visiting www.williamsburgoil.com. **View the runners-up entries on our website at www.painters-online.co.uk.**

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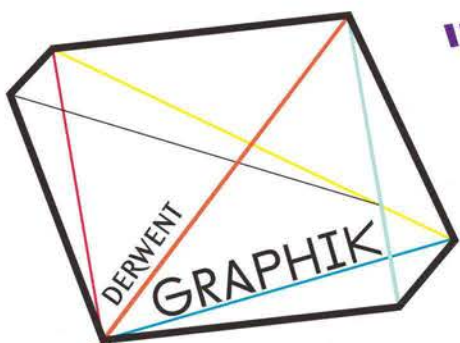
▲ The simple gadgets are the best! Squeeze every last drop of paint from your tubes with the **Tube-Wringer** (light duty, £12; medium duty, £16; and heavy duty (pictured), £22). Recommended to us by Haidee-Jo Summers. www.jacksonsart.com; 020 7254 0077

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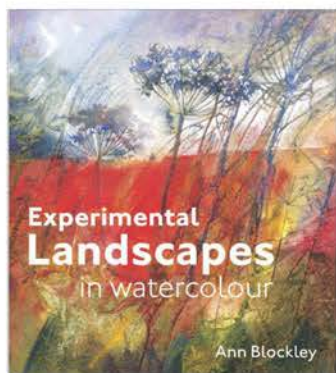
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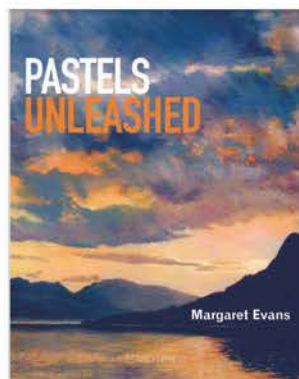
Experimental Landscapes in Watercolour

Ann Blockley

Ann Blockley's latest volume is a very personal one. She is, she says, 'sharing some of my favourite methods and newest, most exciting ideas', and there is a strong sense that the experiments of the title are not just for the reader, but also for herself. This does not mean that the book is unapproachable or indigestible. Whilst often veering further than she has yet been from representation, Ann is clear about where she is trying to go and the pieces illustrated, even the mark-making exercises, have a clearly explained purpose. I am a huge fan of Ann's work and this is one of the most exciting art books I have ever seen.

Henry Malt

**Batsford, £18.99,
128 pages (H/B)
ISBN 978 1849940900**



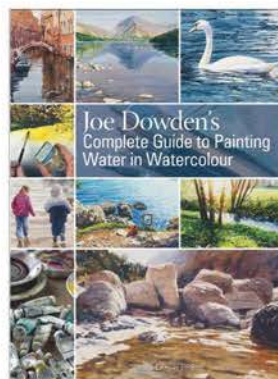
Pastels Unleashed

Margaret Evans

There is a wealth of ideas, information and inspiration spilling out of the pages of this colourful and inviting book. Although it contains the full-scale demonstrations you would expect, these assume more prior knowledge and experience than is normal in books of this type. Subject matter ranges from people and animals to landscapes and seascapes, with both large and small vistas. Margaret Evans is also thoroughly sound on techniques, which include the relatively new idea of adding water or spirit to release the medium's pure colour. She also works with both the fine-detail and broad-stroke methods of application – pastel's equivalent of brushwork and impasto. This is a thorough and extensively illustrated guide to an often overlooked medium.

Henry Malt

**Search Press £14.99,
144 pages (P/B)
ISBN 9781844489084**



Compendium of Acrylic Painting Techniques

Gill Barron

Readers will probably not need be told that the word 'palette' can refer to both a set of colours and the thing they are laid out on. This compendious guide is about more than triviality, however. It goes from the basic, such as the difference between transparent and opaque colours, to the less obvious idea of converting an urban landscape into a 'found still life'. I'm not convinced by that one, either, but the fact that it made me think counts in the book's favour.

With 300 ideas condensed into short paragraphs and arranged broadly into materials, subjects and techniques, this is an all-embracing book. Not everything is for everyone, but few will find nothing at all to inspire or divert them.

Henry Malt

**Search Press, £12.99,
176 pages (P/B)
ISBN 9781782210450**



Ideas & Inspirations for Art Journals & Sketchbooks

Suzanne McNeill

At first sight, this colourful book seems a little too basic and maybe aimed at a very young audience. But then I had another look and it started to grow on me. Certainly, the painting style is relatively naïve and the ideas simple, but the book's heart is in the right place and it's hard not to get drawn in. I particularly like the Maps and Memories section, which has some good ideas for preserving the memory of a trip or vacation.

This is a modestly priced book that should give you your money's worth of fun.

Henry Malt

**Design Originals
£12.99, 64 pages (P/B)
ISBN 9781574213799**

Stanley Spencer – Art as a Mirror of Himself

Andrew Causey

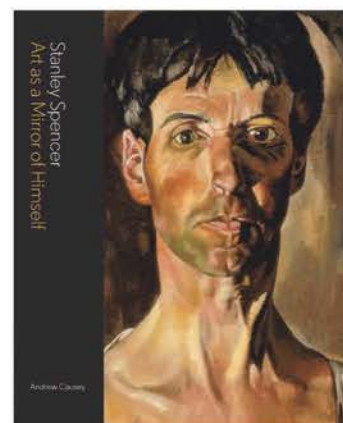
This is essential for any lover of the quintessentially English and endearingly eccentric work of Stanley Spencer ('Cookham' to his friends). If you're not converted, it'll make you a fan. Spencer's work ranges from religious to pastoral by way of Freudian (Sigmund and Lucian) figure work. It can make you laugh, cry and gasp at its sheer beauty, frequently all at the same time. His religious work, such as *Christ's Entry into Jerusalem*, set in a

suburban street, can be resolutely secular as well as social commentary. The landscapes are frequently observational and the figures demand your attention and acknowledgment or ignore you completely, absorbed as they are in their tasks.

As well as copious, generously sized illustrations, Andrew Causey provides a commentary that places Spencer's work in the context of his life. The whole is a thoroughly good read.

Henry Malt

**Lund Humphries, £40, 192 pages (H/B)
ISBN 9781848221468**



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EXHIBITIONS

GALLERY OPENING TIMES AND EXHIBITION DATES CAN VARY; IF IN DOUBT, PHONE TO AVOID DISAPPOINTMENT

LONDON

Bankside Gallery

48 Hopton Street SE1.
☎ 020 7928 7521
Off the Wall; Royal Watercolour Society and Royal Society of Painter-Printmakers, until September 7.

Barbican Art Gallery

Silk Street, SE1.
☎ 020 7638 4141
Digital Revolution; art, design, film, music and videogames, until September 14.

The Courtauld Gallery

Somerset House, Strand WC2.
☎ 020 7848 2526
Summer Showcase: Bruegel to Freud, Prints from the Courtauld Gallery; until September 21.

Dulwich Picture Gallery

College Road SE21.
☎ 020 8693 5254
Art and Life: Ben Nicholson, Winifred Nicholson, Alfred Wallis, Christopher Wood, William Staite Murray, 1920–31; until September 21.

Imperial War Museum

Lambeth Road SE1
☎ 020 7416 5000
Truth and Memory: British Art of the First World War; until March 8, 2015.

Jerwood Space

171 Union Street SE1.
☎ 020 7654 0179
Jerwood Drawing Prize; September 17 to October 26.

Mall Galleries

The Mall SW1.
☎ 020 7930 6844
The Horse in Art; September 2 to 6.
The Sunday Times Watercolour Competition, The Derwent Art Prize; September 15 to 20.

Messum's

8 Cork Street W1.
☎ 020 7437 5545
Toil, Glitter, Grime and Wealth; from Newlyn School to the New English Art Club, until September 6.

The National Gallery

Trafalgar Square WC2.
☎ 020 7747 2885
Artistic Exchanges: Corot, Costa, Leighton; until September 3.

Making Colour; the history of colour explored, until September 7.

National Portrait Gallery

St Martin's Place WC2.
☎ 020 7306 0055
BP Portrait Award; until September 21.

The Queen's Gallery

Buckingham Palace.
☎ 020 7766 7301 (tickets)
The First Georgians: Art and Monarchy 1714–1760; until October 12.

Royal Academy of Arts

Piccadilly W1.
☎ 020 7300 8000.
Radical Geometry: Modern Art of South America from the Patricia Phelps de Cisneros Collection; until September 28.

Saatchi Gallery

Duke of York's HQ, King's Road SW3.
☎ 020 7811 3070
Abstract America Today; until September 28.

Sir John Soane's Museum

13 Lincoln's Inn Fields WC2,
☎ 020 7405 2107
Peace Breaks Out! London and Paris in the Summer of 1814; until September 13.

Tate Britain

Millbank SW1.
☎ 020 7887 8888
The EY Exhibition: Late Turner – Painting Set Free; until August 23.

Tate Modern

Bankside SE1.
☎ 020 7887 8888
Henri Matisse: The Cut-Outs; until September 7.
Malevich; until October 26.

REGIONS

BATH

Victoria Art Gallery

Bridge Street.
☎ 01225 477244
Radev Collection Part 2; until August 31.
Modern Masters in Print; Dali, Matisse, Picasso, and Warhol, September 5 to November 23.

BIRMINGHAM

Royal Birmingham Society of Artists

4 Brook Street, St Paul's Square.
☎ 0121 236 4353
Birmingham Art Circle; August 25 to September 6.

BRIDLINGTON

Spa Gallery

South Marine Drive.
☎ 01262 678258.
Tony Hogan, Rosemary Abrahams, Rob Gobel and Eillen Mary; until September 3.

BRIDPORT

Bridport Arts Centre

9 South Street.
☎ 01308 427183.
Cycles of Life and Death; Greta Berlin, with Sven Berlin and Zennor Box, until September 20.

BRIGHTON

Brighton Museum and Art Gallery

Royal Pavilion Gardens.
☎ 01273 292882
Keith Vaughan: A Volatile Medium; gouache, until November 9.

BRISTOL

Royal West of England Academy

Queen's Road, Clifton.
☎ 0117 9735129
Back From the Front: Brothers in Art: John and Paul Nash; until September 14.
Shock and Awe – Contemporary Artists at War and Peace; until September 17.

CAMBRIDGE

Fitzwilliam Museum

Trumpington Street.
☎ 01223 332900
La Grande Guerre: French Prints from the First World War; until September 28.

CHICHESTER

Pallant House Gallery

9 North Pallant.
☎ 01243 774557
The Scottish Colourist: JD Fergusson; until October 19.

COOKHAM-ON-THAMES

Stanley Spencer Gallery

High Street.
☎ 01628 471885
Paradise Regained: Stanley Spencer in the Aftermath of War; until November 2.

DURHAM

Bowes Museum

Barnard Castle.
☎ 01833 690606
Hockney, Printmaker; until September 28.

HALIFAX

Dean Clough Galleries

Dean Clough.
☎ 01422 250250
Summer Gallery Shows; until September 7.

IPSWICH

John Russell Art Gallery

4–6 Wherry Lane.
☎ 01473 212051
Christopher Ryland: New Watercolours; September 8 to October 4.

KENDAL

Abbot Hall Art Gallery

☎ 01539 722464
Barbara Hepworth: Landscape; until September 28.

KINGSBRIDGE

Harbour House Gallery

The Promenade.
☎ 01548 854708
The Salcombe Project – Press Gang Printmakers; September 2 to 14.

LEWES

Hop Gallery

Castle Ditch Lane.
☎ 01273 487744
Variations II – Colour and Contrast: Sheila and Peter Marlborough; August 23 to September 7.

LIVERPOOL

Tate Liverpool

Albert Dock.
☎ 0151 702 7400
Mondrian and his Studios; until October 5.

Lady Lever Art Gallery

Port Sunlight, Wirral.
☎ 0151 478 4136
Rossetti's Obsession: Images of Jane Morris; until September 21.

MANCHESTER

Manchester Art Gallery

Moseley Street,
☎ 0161 235 8888
Channel Crossings: English and French Impressionism and Post-Impressionism; until December 6.

MARGATE

Turner Contemporary

Rendezvous.
☎ 01843 233000
Krijn de Koning: Dwelling (Margate/Folkestone); until November 2.

NEWCASTLE UPON TYNE

University Gallery

University of Northumbria.
☎ 0191 227 4424
Keith Vaughan: Figure and Ground; drawings, prints and photographs, until September 12.

NORWICH

Sainsbury Centre for Visual Arts

University of East Anglia.
☎ 01603 456060
Sense and Sensuality: Art Nouveau 1890–1914; until December 14.

NOTTINGHAM

Patchings Art Centre

Oxton Road, Calverton.
☎ 0115 965 3479
Barn Gallery Summer Show; until September 28.

PENZANCE

Penlee House Gallery & Museum

Morrab Road.
☎ 01736 363625
Model Citizens: Myths and Realities; Newlyn School and their contemporaries, until September 6.

RYE

Rye Art Gallery

107 High Street.
☎ 01797 222433
A Celebration of Light;

Paintings by Andrew Blyth and Andy Wood;
September 6 to October 19.

SHEFFIELD

Millennium Gallery

Arundel Gate.
☎ 0114 278 2600

Recording Britain Now;
until October 12.

SIDMOUTH

East Devon Art Academy

Fore Street.
☎ 01395 516284

Devon Naturally: new works by Matt Culmer and Neil Cox;
August 30 to September 5.

SOUTHAMPTON

City Art Gallery

Civic Centre Road.
☎ 023 8083 2277

From David Bomberg to Paula Rego: the London Group in Southampton;
until November 1.

ST IVES

Tate St Ives

Porthmeor Beach.
☎ 01736 796226

International Exchanges: Modern Art and St Ives 1915-1965;
until September 28.

UPPINGHAM

Goldmark Gallery

14 Orange street.
☎ 01572 821424

Dora Holzhandler; new paintings,
September 13 to October 5.

SCOTLAND

EDINBURGH

Scottish National Gallery

The Mound.
☎ 0131 624 6200

The Art of Golf: The Story of Scotland's National Sport;
until October 26.

Scottish National Gallery of Modern Art

75 Belford Road.
☎ 0131 624 6200

American Impressionism – A New Vision;
until October 19.

Scottish National Portrait Gallery

1 Queen Street.
☎ 0131 624 6200

John Ruskin, Artist and Observer;

until September 28.

Remembering the Great War;
August 4 to July 5, 2015.

WALES

CONWY

Royal Cambrian Academy

Crown Lane.
☎ 01492 593413

Annual Summer Exhibition;
and art installations,
until September 6.

NEWTON

Oriel Davies Gallery

The Park.
☎ 01686 625041

Clare Woods: A Tree, A Cloud, A Rock;
September 6 to November 5.

Scottish National Gallery of Modern Art

Mary Cassatt
Summertime, 1894, oil on
canvas, 39½×32½in
(100.5×81.5cm)



ART SOCIETIES

Barnston Art Group

Exhibition at Barnston Village Hall, Great Dunmow, on September 6 and 7.
Tel: 07875 212188.

Bexhill Art Society

Annual exhibition at the Studio, De La Warr Pavilion, Bexhill-on-Sea, from August 23 to 25.

Blandford Art Society

Open exhibition at the Corn Exchange, from August 25 to 30. Tel: 01258 489612

Darby Art Group

Exhibition in Holdenhurst Village Hall, Bournemouth, on September 6 and 7.
Tel: 01202 514973.

Evesham Art Society

Exhibition in All Saint's Church, from September 10 to 14.
www.eveshamartsociety.org.uk.

Exmouth Art Group

Summer exhibition at Ocean Blue Bowling, from August 23 to September 7.

Guild of Wiltshire Artists

Autumn exhibition at St Peter's Church, Marlborough, from September 22 to 27.

Hallam Art Group

Summer exhibition in the Education Centre, the Botanical Gardens, Sheffield, from August 23 to 26.
www.hallamartgroup.org.uk.

Haslemere Art Society

Annual exhibition at the Haslemere Educational Museum, from September 13 to 20.
www.haslemereartsociety.org.

Holt Thursday Painters

Summer exhibition at West Barn, Bradford-on-Avon, from August 23 to 25.

Honiton Art Society

Annual exhibition at the Mackarness Hall, from September 3 to 13.
www.honitonartsociety.com.

Keswick Society of Art

Autumn exhibition at the Congregational Hall, from September 12 to 23.
www.keswicksocietyofart.co.uk.

Lytham St Annes Art Society

Autumn exhibition in the Heritage Centre, from September 2 to 21.

Mablethorpe Art Group

Annual exhibition at Mablethorpe Community Hall, from August 23 to 25.
Tel: 01507 473592.

Milton Keynes Society of Artists

Exhibition at St Mary's Church, Woburn, on August 30 and 31.
www.mksa.org.uk.

Mosterton Art Group

Annual exhibition in the Skyrms Room, Beaminster Public Hall, from August 23 to 30.
Tel: 01308 862572.

Orwell Art Club

Annual exhibition at the Tourist Information Centre, St Stephen's Church, Ipswich, from September 15 to 27.
orwellart@btinternet.com.

Southend Art Club

Exhibition at the Cliffs Pavilion, Westcliff-on-Sea, from September 12 to 14.

South Wirral Art Society

Autumn exhibition at Willaston Memorial Hall, on September 5 and 6. Tel: 0151 339 2620;
www.sw-artsociety.co.uk.

Torch Artists of Milford Haven

Exhibition in Christ Church Hall, from September 5 to 8.
Tel: 01646 690804.

Watford & Bushey Art Society

Summer exhibition at Chenies Manor, Wednesdays and Thursdays 2-5pm during September. www.wbas.org.

West Wycombe Art Group

Summer exhibition at West Wycombe Village Hall, from August 22 to 25. www.westwycombeartgroup.com.

Weald of Kent Art Group

Summer exhibition at Tenterden Town Hall, from August 25 to 30.

Winchester Art Club

Annual exhibition at the Discovery Centre, from September 23 to October 5.
Tel: 01962 777814.

Woking Society of Arts

Exhibition in Mercia Walk, on Saturday September 13 and Saturday September 20.
www.wokingartsociety.org.

To submit details of an exhibition for possible listing here,
email Deborah Wanstall at deborah@tapc.co.uk or telephone 01580 763673

the artist & Leisure Painter workshops

Animals in Pastel Pencils with Mary Herbert

Art Materials Live, ExCel, London, on Friday, November 28, 2014

Organised by *The Artist and Leisure Painter*,
in association with Caran d'Ache, who will
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YOUR TUTOR

Mary Herbert is a contributor to
The Artist and an experienced
animal portrait painter. She is
fascinated by light, texture and

realism, whilst she also seeks to convey a sense of
life and character in her animal portraits. From
9.30am to 12.30pm and 1.30pm to 4.30pm, Mary
will demonstrate and explain the qualities of Caran
d'Ache Pastel Pencils and show you how to create
lively, colourful depictions of animals based on
photographs. Various techniques will be covered,
including blending, combining colours, layering,
working with broad and fine strokes, hatching,
feathering, stippling, scumbling, pressure
variation, soft and hard edges and how to correct
mistakes. Individual tuition will be provided
throughout the sessions.



Portrait of Ronnie
by Mary Herbert



ART MATERIALS LIVE, organised
by ICHF, in conjunction with the
popular Hobbyscrafts event, brings
together artists and art materials,

where you will discover a wide variety of arts and
crafts and over 250 exhibitors, demonstrating
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stencilling and stamping. Within the Art Materials
Live show you will see new products, the latest art
techniques, and enjoy hands-on opportunities. The
show, held at ExCel, London, will run from Friday to
Sunday, November 28 to 30. **For more information
and opening times, please telephone 01425
272711 or visit www.ichf.co.uk. For detailed
travel information visit www.excel-london.co.uk**



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GREAT VALUE The cost of each three-hour session is £50_(inc VAT) per person and includes instruction from Mary Herbert, Caran d'Ache Pastel Pencils worth over £59_(rrp), **PLUS** free entry to Art Materials Live and Hobbyscrafts for the day, worth £10

BOOK NOW For more information and to book your place, please visit www.painters-online.co.uk/workshops
If you don't have internet access please telephone Liza or Dawn on 01580 763315

OPPORTUNITIES & COMPETITIONS

Check out the latest competitions to enter and make a note of important deadlines

Art society event

Open evening

Details: Elmet Art Society are hoping to attract some new members. They are holding an open evening, with demonstrations in oils, pastels, watercolour and acrylics at their new address at the Eversley Park Centre, Low Street, Sherburn in Elmet, Leeds LS52 6BA. After the move to their new premises on September 10 they will hold their weekly meetings on Wednesdays, from 7.30–9.30pm.

When: September 17.

Cost: Free.

Contact: Email the secretary at elmetartsociety@gmail.com, or telephone 01937 843999.

Lecture

Why Art Matters

Hard Held: War Art Today

Details: Jason Bowyer spent ten days with the British Army at Camp Bastion in Afghanistan in 2013 (see *The Artist*, March 2014). In this lecture he talks about drawing from observation in a hostile environment and its connection with his current work. At the Ashmolean Museum, Oxford.

When: September 30, 2–3.30pm.

Cost: £8, concessions £7. Booking essential

Contact: Ashmolean Museum, Beaumont Street, Oxford OX1 2PH; www.ashmolean.org.
☎ 01865 278000.

Sending-in days

Daiwa Foundation Art Prize 2015

Details: The triennial Daiwa Foundation Art Prize is open to British artists resident in the UK who have not previously had a solo exhibition in Japan. Artists applying should submit documentation of four recent works, in any medium, including painting, photography, drawing, sculpture, installation and video, a supporting CV and a personal statement. Online application only via project coordinators Parker Harris (see below). The winner will be offered a first solo exhibition at a gallery in Tokyo, Japan, in autumn/winter 2015, a participation fee of £5,000, a period of support and introductions to key individuals and organisations in the Japanese contemporary art world.

When: Deadline for submissions, September 30.

Cost: Free to enter.

Contact: Parker Harris, 15 Church Street, Esher, Surrey KT10 8QS.
☎ 01372 462190;

www.parkerharris.co.uk;
www.dajf.org.uk.

ArtWaves 2014

Details: ArtWaves is a new visual arts festival with an open exhibition at the Spa Gallery, Bridlington, on October 4 and 5. Artists are invited to enter up to three works on the theme 'The Life and Colour of East Yorkshire'. Works can be for sale but will be subject to a gallery commission fee of 25 per cent. Works can be in any media, including photographs, but all must be framed. Three-D work is also accepted. Photographs of submissions should be high resolution and include frames. Only one photograph per work should be emailed to: info@artwavesfestival.com, with full contact details and information about the work submitted, ie title, dimensions and media used. Send a separate email for each work submitted. One winner will receive a cash prize of £350; a People's Choice prize of £350 will also be awarded.

When: Submissions deadline, September 12. Hanging-in, September 27, 28 and 29.

Cost: Free to enter.

Contact: For full details, see www.thespabridlington.com/artwaves.

ING Discerning Eye

Details: Exhibition of small works independently selected by two artists, two critics and two collectors. Artists born in or resident in the UK are invited to submit up to six works, all of which must be for sale and original creations (prints, photographs and sculptures are accepted). Maximum size, 20in (51cm) in any dimension, including frame. Regional handing-in points. Selected works will be exhibited at the Mall Galleries, London, from November 13 to 23. Prizes include ING Purchase Prize, £5,000; Discerning Eye Founder's Purchase Prize, £2,500; and various prizes of £1,000, £750 and £250.

When: Hanging-in, September 5 and 6.

Cost: £10 per work.

Contact: Entry schedules, rules and conditions can be downloaded from the project coordinators, Parker Harris. www.parkerharris.co.uk.
☎ 01372 462190

New English Art Club (NEAC)

Details: The NEAC seeks work that demonstrates excellence in both concept and draughtsmanship. Up to six works: paintings, drawings, pastels and original framed prints may be submitted, but not sculpture. Up to five may be selected. To submit online, upload images at

www.registrationmallgalleries.org.uk. Alternatively, print a copy of the registration form and deliver with your work(s) and submission fee on the receiving days. Regional handing-in points. All works must be for sale, minimum price £300; unframed prints £120. Prizes include the Doreen McIntosh Prize, the Arts Club Charitable Trust Award; the Manya Igel Prize; the Prize of the Worshipful Company of Painter-Stainers. Selected works will be shown at the Mall Galleries, London SW1 from November 28 to December 7.

When: Submissions deadline, September 11, 12 noon. Hanging-in, October 3 and 4, 10am to 5pm.

Cost: £12 per work; under-35s, £6 per work.

Contact: Download registration pack from www.mallgalleries.org.uk. Or send A5 sae to NEAC, 17 Carlton House Terrace, London SW1Y 5BD.

Society of Scottish Artists

Details: The society's 117th annual open exhibition. Two works may be submitted, in any medium, but each must fall into one of the following categories: drawing, sculpture, film, installation, mixed media, painting, print, photography, performance or sound piece. Maximum dimension in any dimension, 71in (180cm). Digital submission in the first instance. Selected works will be exhibited from December 5 to 20 at the Royal Scottish Academy's Upper Galleries, The Mound, Edinburgh EH2 2EL. Prizes include the Tony and Maureen Toft Prize, £1,000; the Cairn Energy Prize, £500, plus an opportunity to be part of a curated SSA exhibition at Rosalux Gallery, Minneapolis, in May 2015.

When: Submissions deadline September 14. Hanging-in, November 22, 2–7pm and November 23, 8.45am to 7pm.

Cost: £15 per work, plus £15 hanging fee per work.

Contact: Register online and read full terms and conditions at www.s-s-a.org.
☎ 07516 034 178.

Poppy exhibition

Details: As part of the centenary commemorations of the outbreak of WWI, Bridgwater Arts Centre, Bridgwater, is marking Armistice Day

with an exhibition dedicated to the poppy. Artists, craftsmen, makers and anyone who wants to do so may submit work that is centred on the red poppy. The aim is to fill the gallery with red poppies between November 5 and 14, and the gallery will remain open on Remembrance Sunday. All media will be accepted, including digital. Groups, families, schools, clubs and associations may collaborate. Maximum size in any dimension, 39in (100cm). Works will not be offered for sale.

When: Hanging-in, November 1, 10am to 2pm.

Cost: Free to enter.

Contact: Bridgwater Arts Centre, 11–13 Castle Street, Bridgwater, Somerset TA6 3DD.
www.bridgwaterartscentre.co.uk/gallery.
☎ 01278 422700

Workshops

Figure drawing

Details: Henry Yan, who teaches painting and drawing at the Academy of Art, University of San Francisco, returns to London's Lavender Hill Studios for two weeks to teach two figure-drawing workshops. Yan is a master draughtsman whose work is known for its fine detail and powerful gesture. Week one is aimed at beginners/intermediate students. Working from life you will develop basic techniques and figure drawing skills with one-to-one guidance, learning to draw with accurate proportions before moving on to chiaroscuro and mass drawing. Week two is for intermediate/advanced students, who will learn to complete short and long pose drawings, rich in anatomical information. Attention will be given to drawing with beautiful line work and painterly approaches, as well as designing abstractive shapes to enhance the image.

When: Week one, September 1 to 5, 9.30am to 4pm. Week two, September 8 to 12, 9.30am to 4pm.

Cost: £480 per course.

Contact: Lavender Hill Studios, 101 Battersea Business Centre, 99–109 Lavender Hill, London SW11. To book, email info@lavenderhillstudios.com. <http://lavenderhillstudios.com/henry-yan-figure-drawing-workshop>.
☎ 020 7223 2360.

A much larger selection of opportunities can be viewed on our website, where you will find a list of workshops, tutors, painting holidays and more.

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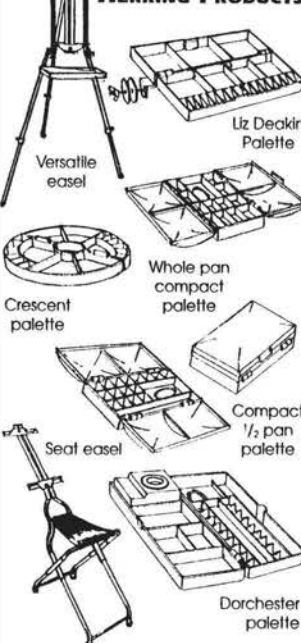
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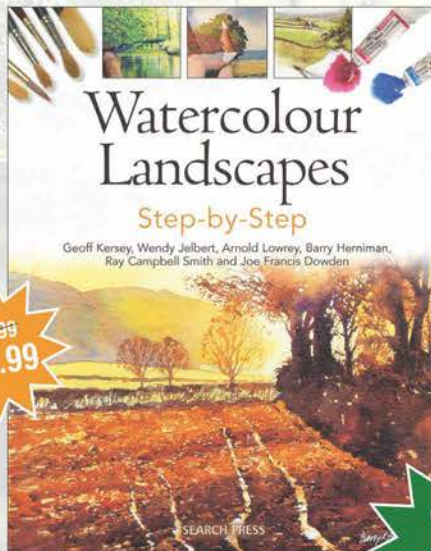
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the home of *theartist* and *Leisure Painter* magazines, and click on the links to competitions. Closing date for entries is November 10, 2014. Winners will be selected at random from all online entries.

When completing your details please make sure you opt in to receive our great regular email newsletters so that we can keep you up to date with what's new at Painters-Online, including the latest features, images in the galleries, new competitions and other great offers.

A year in watercolour
with **GEOFF HUNT**

September



Last year Geoff decided to paint outdoors in watercolour, and keep a diary of how he got on

After the unusual experience of painting an aircraft carrier in Rosyth dockyard last month, it was back to more conventional subjects in September with a couple of riverside venues in company with the Wapping Group

Geoff Hunt is vice president of the Royal Society of Marine Artists and a member of the Wapping Group of Artists.



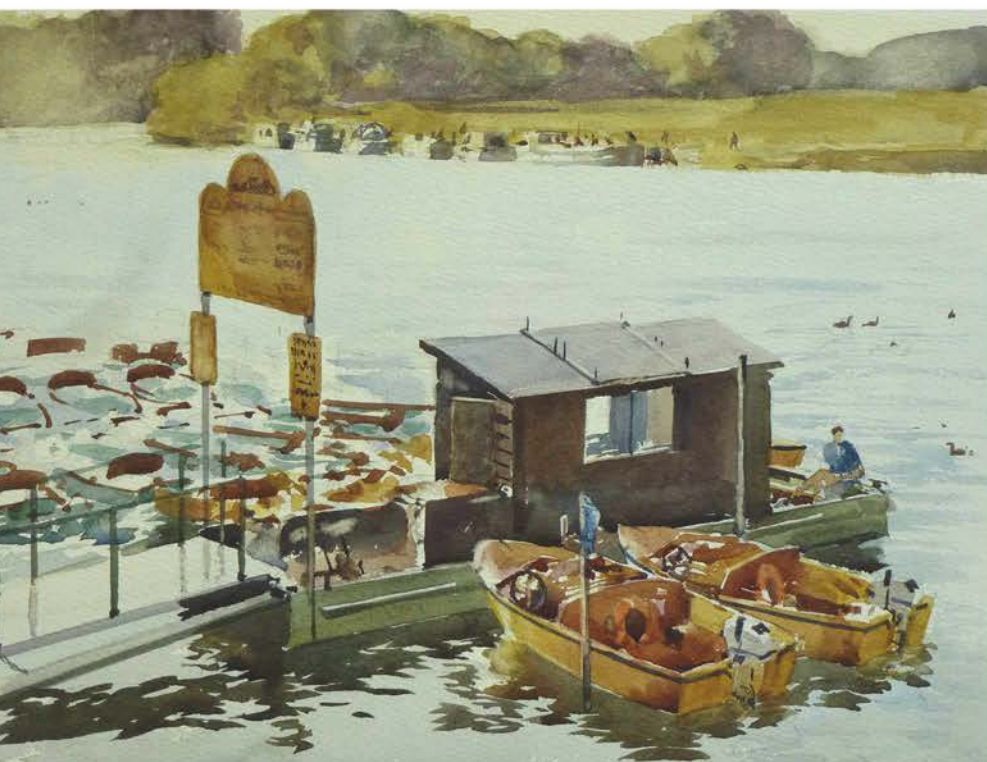
◀ *Below Richmond Railway Bridge, watercolour on Arches Not, 12×16in (30.5×40.5cm). This shows the full extent of the original painting, which in the end I cut down to 10×14in (25.5×35.5cm), mostly by removing strips along the left and top edges*

WINDSOR AND RICHMOND

By now I had started telling myself that I was finally getting some idea how to handle watercolour, so a trip to Windsor gave me a nasty shock when I came completely unstuck with three successive paintings abandoned on the same day, all of them extremely unsatisfactory. It was scorching hot weather and the washes were drying very quickly and very badly, especially with the first two paintings, which I attempted out in the full sun on the meadows, the Eton side of the river. Realising what a mistake this had been – and how very hot I was, even under an umbrella for a sunshade – I crossed the river at the end of the afternoon to a shadier location under the trees above the towpath. Here with the third painting I finally regained a bit of control. It was potentially a good subject, a colourful collection of hire boats, but I fell straight

into the old trap of trying to record a busy scene in its full complexity, not to mention including a distant panorama of the far riverbank; and by this time of day the sun was going down so I simply never had the time to resolve it all properly. Would I never learn?

To begin with I did not feel my luck was all that much better a fortnight later at Richmond. It was a very different day – in just two weeks we'd gone from blazing high summer into cool early autumn. This day brought hazy sunlight and light cloud. The subject was intricate but interesting, a houseboat-barge in the foreground, mostly cast in shadow, with the arch of the railway bridge above it framing a sunlit distant view of Richmond waterfront. I was happy with the way the painting seemed to be going but at the end of two hours I took a short break just to walk around and on returning to the painting saw it with fresh eyes. As often happens with other one-session paintings that are painted from one palette (not only in watercolour, of course) it had taken on a certain uniformity of colouring and this colouring now struck me as rather chilly and grey. However, I felt better inclined towards it back in the studio, at the same time realising that it needed cropping – as usual I had tried to include too much of the scene. So I cut it down considerably, framing it eventually as a 10×14in (25.5×35.5cm) rather than 12×16in (30.5×40.5cm). In the end I liked it enough to put it on the wall at the Wapping Group show at the Mall in 2014, where it promptly sold, so someone else must have liked it too. TA



◀ *Boats for Hire, Windsor, watercolour on Fabriano Not, 11×15in (28×38cm).*

I wasn't very happy with this paper but it was the only stock I had left at the end of this painting session. The figure of the boatman was only very sketchily placed before he disappeared from the scene, locking up the cabin for the day

Next month: A freer style

Bring Your Landscapes to Life with Judi Whitton

in Inktense Pencils and Blocks and Graphik Line Painter and Line Maker Pens

Nature in Art, Gloucestershire, on Tuesday, October 14, 2014

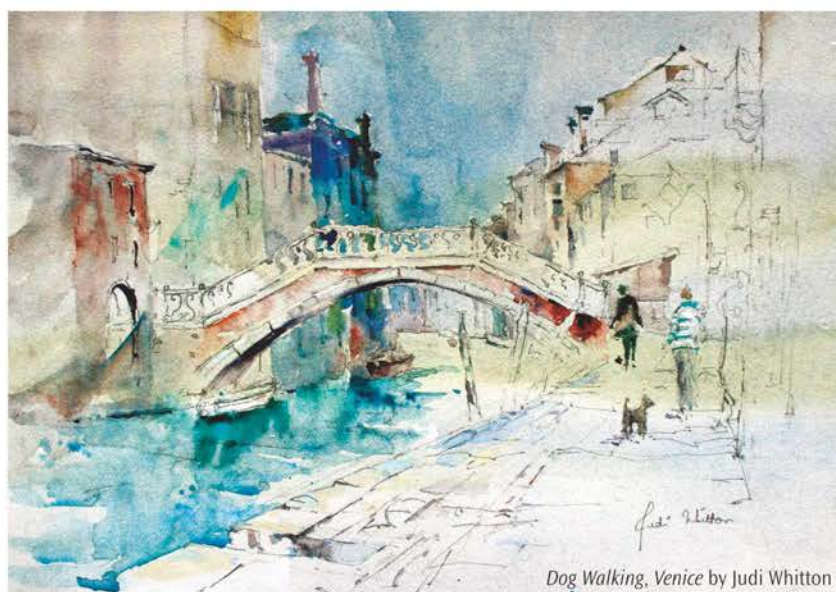
Organised by *The Artist and Leisure Painter*, in association with Derwent, who will provide each student with ten NEW Graphik Line Painter Pens, 12 Graphik Line Maker Pens (six black, three graphite and three sepia), a tin of 12 Inktense Pencils, one tin of 12 Inktense Blocks, one H20 Brush and an Inspire Me 200 book, worth more than £115_(rrp).



YOUR TUTOR

Well known for her articles in *The Artist*, **Judi Whitton** is a professional artist who

specialises in painting with a sense of liveliness and spontaneity. Judi will introduce you to the materials provided and you will practise techniques, including mark making, blending, creating texture, tone, colour mixing and composition, as well as work on your own individual project. You will be encouraged to achieve light and freshness in your work. The course will start at 10am and conclude at 5.30pm.



Dog Walking, Venice by Judi Whitton



YOUR VENUE

Situated two miles north of Gloucester, **Nature in Art** is the world's first museum dedicated exclusively to fine, decorative and applied art inspired by nature. The workshop will be held in their purpose-built education room. For more information, visit www.nature-in-art.org.uk



DERWENT

YOUR MATERIALS

Derwent Graphik Line Makers are classic drawing pens with high-quality Japan nibs that glide effortlessly over the page, producing smooth free-flowing lines. Filled with top-quality water-based pigment ink, the tone is pure, rich and strong (available in black, sepia and graphite). **Derwent Graphik Line Painters** are a fusion of fine lines and opaque paint. The

free-flowing water-based paint is highly pigmented; great for building up layers of contrasting colours, paint runs and splashes, fine lines and colour blending. Whilst wet, the paint is water-soluble; once dry the paint is waterproof and permanent.

Derwent Inktense Pencils and **Blocks** are vibrantly coloured and water-soluble. Once mixed with water they dry to a permanent finish that can be worked over again and again.

For more information please visit www.pencils.co.uk

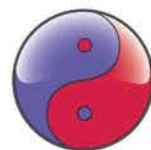
GREAT VALUE There are 20 places available and the cost of the workshop is £110_(inc VAT) per person, which includes your tuition from Judi Whitton, Derwent materials worth over £115_(rrp), a light lunch and refreshments.

BOOK NOW For more information and to book your place, please visit www.painters-online.co.uk/workshops If you don't have internet access please telephone Liza or Dawn on 01580 763673



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